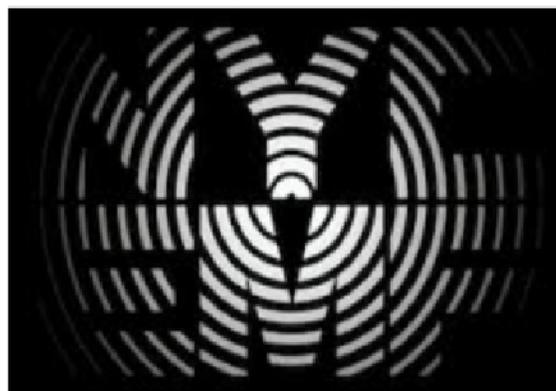


LET'S PLAY
**NY PHIL
BIENNIAL**



**NATIONAL
SAWDUST**

NEW YORK CITY
ELECTROACOUSTIC MUSIC FESTIVAL
JUNE 5-7 AND JUNE 13-19, 2016

WWW.NYCEMF.ORG

LET'S PLAY **NY PHIL**
BIENNIAL
MAY 23–JUNE 11, 2016

A flagship project of the New York Philharmonic, the NY PHIL BIENNIAL is a wide-ranging exploration of today's music that brings together an international roster of composers, performers, and curatorial voices for concerts presented both on the Lincoln Center campus and with partners in venues throughout the city. The second NY PHIL BIENNIAL, taking place May 23–June 11, 2016, features diverse programs — ranging from solo works and a chamber opera to large scale symphonies — by more than 100 composers, more than half of whom are American; presents some of the country's top music schools and youth choruses; and expands to more New York City neighborhoods. A range of events and activities has been created to engender an ongoing dialogue among artists, composers, and audience members. Partners in the 2016 NY PHIL BIENNIAL include National Sawdust; 92nd Street Y; Aspen Music Festival and School; Interlochen Center for the Arts; League of Composers/ISCM; Lincoln Center for the Performing Arts; LUCERNE FESTIVAL; MetLiveArts; New York City Electroacoustic Music Festival; Whitney Museum of American Art; WQXR's Q2 Music; and Yale School of Music.

Major support for the NY PHIL BIENNIAL is provided by The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Francis Goelet Fund. Additional funding is provided by the Howard Gilman Foundation and Honey M. Kurtz.

**NEW YORK CITY
ELECTROACOUSTIC
MUSIC FESTIVAL**

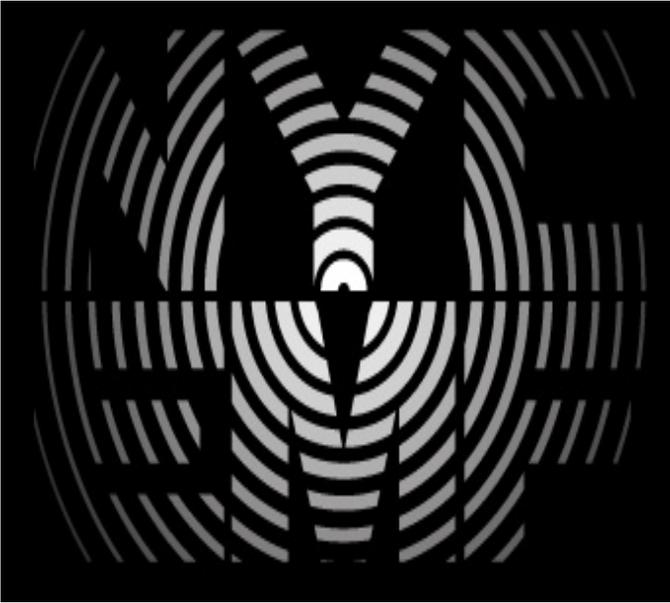
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JUNE 5-7, 2016

JUNE 13-19, 2016

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www.nycemf.org



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ACKNOWLEDGEMENTS

THE NEW YORK
PHILHARMONIC ORCHESTRA

THE AMPHION FOUNDATION

GENELEC®

LET'S PLAY
**NY PHIL
BIENNIAL**

**NATIONAL
SAWDUST**

DIRECTOR'S WELCOME

Welcome to NYCEMF 2016!

On behalf of the Steering Committee, it is my great pleasure to welcome you to the 2016 New York City Electroacoustic Music Festival. We have an exciting program of 25 concerts taking place at National Sawdust, in cooperation with the New York Philharmonic's Biennial, at New York University, and at the Abrons Arts Center in New York City. We hope that you will enjoy all of them!

We would first like to express our sincere appreciation to the following people and organizations who have contributed to us this year, in particular:

- The New York Philharmonic Orchestra
- National Sawdust
- The Amphion Foundation
- The Abrons Arts Center
- The Genelec corporation, for providing us with loudspeakers to enable us to play all concerts in full surround sound
- Fractured Atlas/Rocket Hub
- New York University, Queens College and Brooklyn College, C.U.N.Y., and the State University of New York at Stony Brook, for lending us equipment and facilities
- The Steering Committee, who spent numerous hours in planning all aspects of the events
- All the composers who submitted the music that we will be playing. None of this could have happened without their support.

Hubert Howe

*Emeritus Professor of Music
Queens College and the Graduate Center
City University of New York*

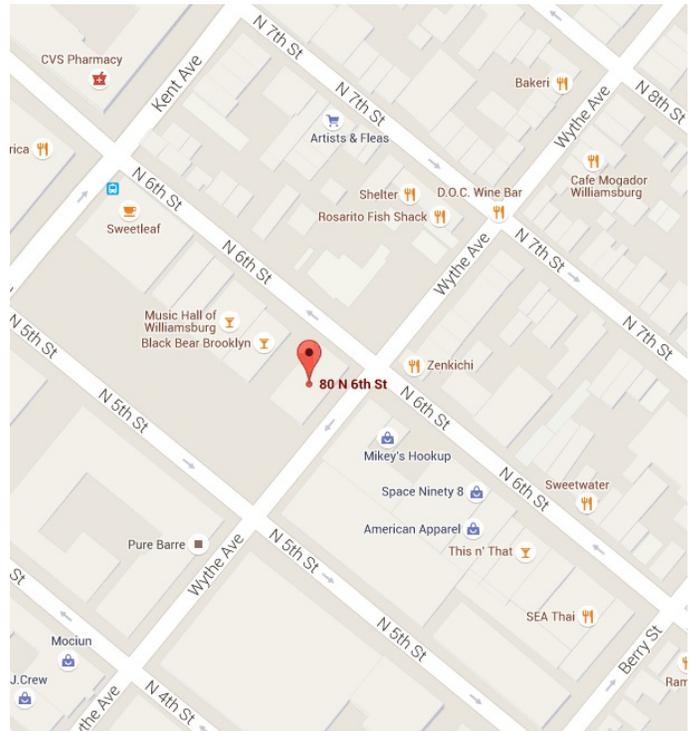
LOCATIONS

NATIONAL SAWDUST

80 North Sixth Street

Brooklyn, NY 11249

Corner of Sixth Street and Wythe Avenue. Nearest subway stop: Bedford Avenue

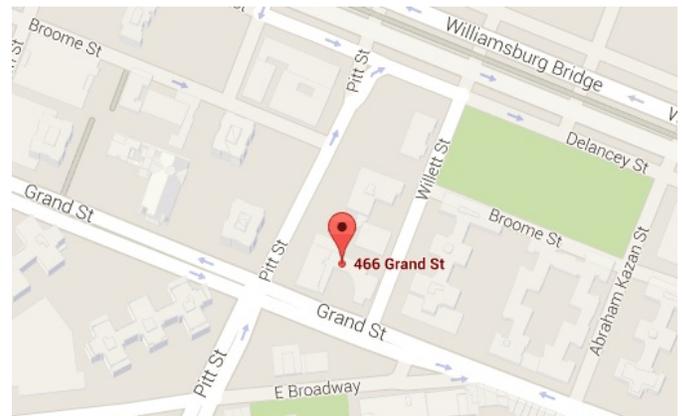


ABRONS ARTS CENTER

466 Grand Street

Between Pitt Street and Willett Street.

Nearest subway stop: Delancey Street.



**STEINHARDT SCHOOL
NEW YORK UNIVERSITY**

35 West 4th Street, Room 303
Half block east of Washington Square
South. Nearest subway stop: West 4th
Street.



FESTIVAL SCHEDULE

**SUNDAY
JUNE 5**

**MONDAY
JUNE 6**

**TUESDAY
JUNE 7**

**CONCERT 1
3-5 PM
NATIONAL
SAWDUST**

**CONCERT 4
5-6 PM
NATIONAL
SAWDUST**

**CONCERT 6
5-6 PM
NATIONAL
SAWDUST**

**CONCERT 2
7-9:15 PM
NATIONAL
SAWDUST**

**CONCERT 5
8-10:15 PM
NATIONAL
SAWDUST**

**CONCERT 7
8-10:15 PM
NATIONAL
SAWDUST**

**CONCERT 3
10-11 PM
NATIONAL
SAWDUST**

**MONDAY
JUNE 13**

**TUESDAY
JUNE 14**

**WEDNESDAY
JUNE 15**

**THURSDAY
JUNE 16**

**CONCERT 8
12:30-1:30 PM
PLAYHOUSE**

**CONCERT 12
12:30-1:30 PM
UNDERGROUND
THEATER**

**CONCERT 16
12:30-1:30 PM
UNDERGROUND
THEATER**

**CONCERT 20
12:30-1:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 9
2-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 13
2-3:30 PM
UNDERGROUND
THEATER**

**CONCERT 17
2-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 21
2-3:30 PM
UNDERGROUND
THEATER**

**CONCERT 10
4-5:45 PM
PLAYHOUSE**

**CONCERT 14
4-5:45 PM
PLAYHOUSE**

**CONCERT 18
4-5:45 PM
PLAYHOUSE**

**CONCERT 22
4-5:45 PM
PLAYHOUSE**

**CONCERT 11
8-10:30 PM
PLAYHOUSE**

**CONCERT 15
8-10:30 PM
PLAYHOUSE**

**CONCERT 19
8-10:30 PM
PLAYHOUSE**

**CONCERT 23
8-10:30 PM
PLAYHOUSE**

**FRIDAY
JUNE 17**

**SATURDAY
JUNE 18**

**SUNDAY
JUNE 19**

**CONCERT 24
12:30-1:30 PM
PLAYHOUSE**

**CONCERT 28
12:30-1:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 32
12:30-1:40 PM
UNDERGROUND
THEATER**

**CONCERT 25
2-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 29
2-3:30 PM
UNDERGROUND
THEATER**

**CONCERT 33
2:30-3:30 PM
EXPERIMENTAL
THEATER**

**CONCERT 26
4-5:45 PM
PLAYHOUSE**

**CONCERT 30
4-5:45 PM
PLAYHOUSE**

**CONCERT 34
4-5:45 PM
PLAYHOUSE**

**CONCERT 27
8-10:30 PM
PLAYHOUSE**

**CONCERT 31
8-10:30 PM
PLAYHOUSE**

**CONCERT 35
8-10:30 PM
PLAYHOUSE**

NYCEMF 2016 STEERING COMMITTEE

Angelo Bello, composer, New York City

Nathan Bowen, composer, Professor at Moorpark College

Daniel Fine, composer, New York City

Travis Garrison, composer, Music Technology faculty at the University of Central Missouri (<http://www.travisgarrison.com>)

Doug Geers, composer, Professor of Music at Brooklyn College (<http://www.dgeers.com/>)

Michael Gogins, composer, Irreducible Productions, New York City (<http://michaelgogins.tumblr.com>)

Elizabeth Hoffman, composer, professor at New York University (https://wp.nyu.edu/elizabeth_hoffman/)

Hubert Howe, Professor Emeritus of Music at Queens College (<http://qcpages.qc.cuny.edu/hhowe>)

Howard Kenty, composer, Stony Brook University, Brooklyn, NY (<http://hwarg.com>)

Judy Klein, composer, New York City

Eric Lyon, composer, Professor of Music at Virginia Tech University (<http://www.performingarts.vt.edu/faculty-staff/view/eric-lyon>)

Akio Mokuno, composer and performer, New York City. (www.akiomokuno.com)

Dafna Naphtali, composer, performer, educator, New York City (<http://dafna.info>)

Daniel Pate, percussionist

Tae Hong Park, composer, Music

Technologist, New York University, New York (http://steinhardt.nyu.edu/faculty/Tae_Hong_Park)

Izzi Ramkissoon, composer and performer, New York City

David Reeder, composer, developer, installation artist, New York City (<http://mobilesound.org>)

Paul Riker, composer, Lead Audio Development Engineer, Visualization Lab, King Abdullah University of Science and Technology

Meg Schedel, composer, Professor of Music at Stony Brook University (<http://www.schedel.net>)

Madeleine Shapiro, cellist, New York City (<http://www.modernworks.com/>)

Joshua Tomlinson, composer

Mark Zaki, composer, Professor of Music at Rutgers University

FESTIVAL STAFF

Hubert Howe, Director and co-founder

Travis Garrison, Chief Audio Engineer and Technical Director, Playhouse

Howie Kenty, Technical Co-Director, Underground and Experimental Theaters

David Reeder, Installation Manager and Technical Co-Director, Underground and Experimental Theaters

Angelo Bello, Assistant Technical Director

Akio Mokuno, Assistant Technical Director

Joshua Tomlinson, Assistant Technical Director

**PROGRAMS &
NOTES**

Concert 1

June 5, 3:00-5:00 PM
National Sawdust

Program

Thomas Dempster
melt 9'42"
4 channel fixed media

Gerald Eckert
Klangräume II 5'30"
Beatrix Wagner, Piccolo

Damon Lee
Stumm 7'30"
Video

Fernando Laub
Consumation 11'24"
Fernando Laub,
ad hoc electroacoustic device

Andrew Babcock
Ventriloquy 9'50"
2 channel fixed media

Tania León
Axon 12'
Maja Cerar, Violin

INTERMISSION

Paul Hembree
Apocryphal Chrysopoeia 6'
Paul Hembree, laptop

Clelia Patrono
Tension and Release 3'20"
Video

Jeremie Jones
Silver Fox & Complex Systems 3'47"
4 channel fixed media

Aaron Einbond
Xylography 10'
Madeleine Shapiro, cello

Andrew Walters
Red Plastic Bell Abstract 3'43"
8 channel fixed media

Margaret Schedel
QfwfQ 11'
reACT: Francesca Arnone, flute
Mikylah Myers McTeer, violin

Program Notes

Thomas Dempster, *melt*

As water freezes and melts and crystals form or dissolve, interesting sonic worlds take shape. Slowing these down and finding tiny universes in the instants of freezing, I found similarities to the overall shapes of tides, sleet falling, snow being crunched, and streams moving toward lower ground engorged after heavy rains. The playfulness and witty action of some of these sounds is underscored by the slow (yet accelerating) process of climate change, as oceans rise, glaciers and ice fields melt and dissolve into the sea, becoming water again, posing massive challenges and dangers upon the people who continue to hasten the global melt. Humans still flock to the sea to watch it roll in and out, see its beauty, hear its roar and sonic shapes – but soon the oceans will get to visit us at our homes the world over, whether we like it or not, and we won't get to escape them so easily. There's still hope, but each ice field that melts, each iceberg that becomes the ocean, brings us closer to hearing the permanent, irreversible roars of the ocean and the altered states of the Earth's climate.

Gerald Eckert, *Klangräume II*

The main compositorial aspect of the piece *Klangräume II* for piccolo and tape was on one hand the examination of the instrument and electronics and on the other side on the combination of graphics and sound/ timbre. The aim was to set graphical constructions and sound in relationship. Besides this the graphics should have an aesthetical substance. The focus on the examination with graphical structures was the idea, to transform architectural static structures in changing musical processes.

Damon Lee, *Stumm*

This piece remixes *Le locataire diabolique* (1909) from director Georges Méliès, one of the first directors in the silent film era to use stop motion techniques. In this piece, a "diabolical renter" moves into his new

accommodation. He unpacks his bag, and somehow all of his possessions are crammed inside: tables, chairs, a piano, even his family. For use in my composition, I changed the speed, direction and coloring, and set it to music/sound, mostly foley. As the piece progresses, the viewer is gradually pulled into the visual space by way of sound design. The presence of the virtual space is dynamic and unfurls during the piece, beginning as a mono signal, symbolizing one-dimensionality, and suddenly expands (a tablecloth gesture triggers it) into a contrasting auditory spaciousness.

Fernando Laub, *Consumation*

Something like a deafening noise arose from inside their deepness and leave them out of breath. A primal fire burned out all their shelters. They were by themselves those who got inspired to descend upon the boundaries of their animality, without knowing it. And so on the grey angels trapped inside the oblivion woke up, one by one. Options were simple, to fall even deeper or to take flight with them to become white again.

Andrew Babcock, *Ventriloquy*

Ventriloquy centers on the vococentrism of aural perception and how the presence of voice, in its natural and digitally mediated states, structures the sonic space it lies in. The physical characteristics of the human voice, in terms of its register, spectrum, and prosody, form a reference point from which all other sounds are comprehended, often bending the boundaries of what is voice and what is not.

Tania León, *Axon*

Axon, for violin solo and interactive computer is a work in which pulses and impulses travel and refract away from each other, thus creating a sound world of new spectral motivic sound images. The piece was commissioned and premiered at the ISCM World Music Days 2002 in Hong Kong by Mari Kimura, who created the original Max/MSP samples, using sound samples of two of the composer's earlier works. Special thanks to Noah Creshevsky for his assistance in compiling the original sound files used in the work. *Axon* has been recorded on Bridge Records.

Francesco Galante, *Metafonie V (a G. Scelsi)*

Metafonie V (a G. Scelsi) is devoted to the memory of the Italian composer Giacinto Scelsi (1905-1988). At the center of the piece is the nature of sound and the idea of music as organized sound. In my electronic music pieces, I use the FM synthesis and it allows me the formation of different adaptive morphologies really effective for music composition into the technological field. Since 1993, I have chosen to use for the different pieces titled "Metafonie" a vintage synthesis such as FM synthesis to reach beyond its conventional limits and routine, but to use its potential. It is the heart of a generative sound machine, very interesting in terms of both spectral and morphological results. In this piece they act perceptually and semantically in a border area,

flexible and ambiguous. It will be up to the composer to decide with what cultural responsibilities he will manage the results in a music based on the sound and psychoacoustics.

Paul Hembree, *Apocryphal Chrysopoeia*

Apocryphal Chrysopoeia was implemented in the graphical programming language MAX/MSP/Jitter. The title means "legendary but dubious alchemical transmutation into gold," referring to the process of transforming the raw numerical output of several algorithms into a visceral and potentially sublime audio-visual experience.

Performing with the instrument involves interacting with a collection of sound- and light-emitting objects in a virtual three-dimensional space. This space is projected for both the performer and audience on a large screen, and a surround sound system is used to sonically immerse the audience. The collection of objects, or cells, provides a structured resource of potential sound and light that is activated by a cellular automaton. This automaton gives the instrument a rudimentary, moment-to-moment musical intelligence. The computer music performer can then manipulate both the long-term activity of the automaton and the spatial geometry of the cells. In tandem, these two areas of control allow the performer to create a dramatic multimodal experience for the audience.

The design of *Apocryphal Chrysopoeia* draws upon research in spatial models of pitch perception. Pitch space theories correlate the experience of relatedness between pitches with spatial proximity. This sense of relatedness is context dependent, learned through exposure to a particular musical idiom. The fundamental pitch space used in this instrument is an altered form of cognitive scientist Roger Shepard's "double-helix." The alterations to this double-helix were made to more efficiently map spatial proximity to consonance. However, improvisations with this instrument focus on exploring new harmonic possibilities, emergent from spatially organizing virtual sound sources. The initial emphasis on consonance is simply used as a principled point of departure for finding more complex harmonies.

Apocryphal Chrysopoeia demonstrates ways in which pitch space models can be used to create novel multimedia experiences, creatively departing from their normal use in describing the psychological experience of harmonic relationships in pre-existing music. It furthermore shows how cellular automata can be used as an alternative to other procedures as an aid for computer music improvisation. These two abstract systems are yoked together to serve the intuition of the computer musician.

Clelia Patrono, *Tension and Release*

Tension and Release was among the selected works at ICMC 2015 - University of North Texas. It is a musical soundtrack to accompany "*Rhythmus 21*" an old silent movie of the 1920s by German director Hans Richter. The work attempts to give a voice to Richter's geometrical patterns and their movement (a dynamic relationship between black and white) using real sounds recorded in the port of Bari (Italy). The work uses the concept of tension and release which was found in the sounds of the port's sea boats tied up with ropes and chains. The bumping of the boats, clanging of the metallic ropes, stretching hawsers, and splashing water are all sounds triggered by the movement of the sea -- simple but profoundly representative. The screening of the film is better in a totally dark room. It is also recommended that the public wait for one minute in the dark, in silence, before the screening begins.

Jeremie Jones, *Silver Fox & Complex Systems*

In his new project, Noordwijk (Jeremie Jones) explores the intimate meeting point of acoustic and electronic music. *Sailor Boy II* is an imaginary soundtrack of a boy crossing the Atlantic ocean on a ship in 1952. The piece "Silver Fox" is here presented in it's new York premiere.

Aaron Einbond, *Xylography*

"To know what you're going to draw, you have to begin drawing." — Brassai, *Conversations with Picasso*

In *Xylography* for solo cello and electronics, the performance begins with the cello turned backwards, a blank surface upon which the cellist starts to draw. The near-silence is projected around the concert space by a network of contact microphones, then analyzed by the computer to attempt an improvised response. The cellist in turn responds to this computerized noise improvisation through a score inspired by live improvisations of several cellist collaborators. This game of imitation continues with a broadening repertoire of sounds, finally coming to rest on the detuned fourth string, from which the performer elicits a flickering spectrum of harmonics and multiphonics. *Xylography* follows *Graffiti*, premiered by Seth Woods, and is dedicated to Séverine Ballon and Pierre Morlet.

Andrew Walters, *Red Plastic Bell Abstract*

Red Plastic Bell Abstract allowed me to utilize some of the programs that I have recently installed on my computer and iPad. It uses sine waves generated from Max/MSP and recordings of a red plastic tube that I bought from a teacher's supply store in St. Louis. This piece was partially inspired by the small abstract paintings of Hope Miller LeVan.

Margaret Schedel, *QfwfQ*

QfwfQ takes its name from the inter-dimensional narrator of many of Italo Calvino's short stories including *Cosmicomics* (1963-4), which describe the beginnings of the world using both scientific hypotheses and comic

language. Like the unknowable, unpronounceable *QfwfQ*, who has experienced all of time and space, this piece explores multiplicities of being, paradoxes, and contrasts. The piece is scored for two alto instruments, or any treble instrument capable of reaching down to the G below middle C. The players read from a two-line score and can choose to switch parts at bar lines that demarcate sections of varying length. The two lines have contrasting characters and are each treated to different electronic manipulations that create multiple voices. The bottom line is lyrical, almost Romantic in character, and its electronics create a Bulgarian chorusing effect through time, pitch and timbre shifting. This chorusing effect can accrue up to 96 voices and is reset when performers switch parts. The top line has an angular, disjunct, and modern character and also includes occasional percussive sounds. The electronics loop some of the percussive sounds, and, by the end of the piece, these create a third drum line. In total, this single piece played by two instruments can ultimately evolve into as many as 99 possible lines, which can be in agreement or in conflict depending on the musical performance. Only at the center of the piece do the two instrumentalists play the same melody, in a "weeping" fado-like passage that briefly unifies the voices before they diverge again.

The multiphonic, indeterminate, and polystylistic character of this piece is best described in the story, "A Sign In Space," a kind of parable of the postmodern condition. In it, *QfwfQ* makes a mark to note the revolution of the Sun around the Milky Way galaxy (the first sign ever made), only to find after many millennia that many others had also made similar signs and the original sign was gone. *QfwfQ* ruminates on the experience of looking at the marks of millions beings in space: "In the universe now there was no longer a container and a thing contained, but only a general thickness of signs, superimposed and coagulated... constantly being dotted, minutely, a network of lines and scratches and reliefs and engravings..." Special thanks to Matthew Blessing for his help with the chorusing patch and the reACT ensemble for commissioning / inspiring / workshopping the piece.

Concert 2
 June 5, 7:00-9:15 PM
 National Sawdust

Phill Niblock and Katherine Liberovskaya
Timepiece/Maize 30'
video by Katherine Liberovskaya
with music by Phill Niblock

Program

Kari Vakeva
Sundog ii 10'34"
8 channel fixed media

Christopher Bailey
 Composition for S#|††¥ Piano... 12'45"
Shiau-uen Ding, piano

Ari Frankel
inErnest 6'12"
enCaged 1'12"
Video

HanNa Kim
Yellow Forest 10'
2 laptops

Ken Ueno
Vedananupassana 9'
Maja Cerar, Violin

INTERMISSION

Charles Nichols
At The Boundary 10'50"
Gregor Kitzis, violin
Funda Cizmecioglu, violin
Tina Chang-Chien, viola
Arthur Cook, cello

Lawrence Fritts
Musicometry I 6'16"
Esther Lamneck, Clarinet

Eric Evans
Homoousios 7'
Kourtney Newton, cello
Cassie Lear, flute

Program Notes

Kari Vakeva, *Sundog ii*

This multichannel work, *Sundog ii* for eight loudspeakers, begins in slow-motion with solitary tones, but later on more voices join in - some with a rougher surface -, and the texture thickens. Like in an earlier composition, I found out that finally there were so many streams of sound that can be best heard - like independent musical instruments - from separate loudspeakers, because the spectra are rich. Therefore, instead of spatial movement, the experience of the sonorities and timbres of the music is more important. The computer music work *Sundog ii* is written with C++ and MAL-d synthesis software.

Christopher Bailey, *Composition for S#|††¥ Piano...*

Composition of this piece was funded by an Allen Strange Award from the Washington (State) Composers Forum. As per a request from Shiau-Uen Ding, my goal was to combine my interests in musique concrète, electronica/techno, and live computer music as part of a large-scale solo piano work. I decided to work with a crappy piano as sound material. The crappy piano has interesting kinds of indeterminacy associated with it. You know that some notes are going to be "out", but you're never sure which ones. The details of this composition, though always following the same basic dramatic and formal outline, are always different at each performance. Every crappy piano is different. The musique concrète sounds can be re-realized in different combinations at each performance. Because crappy pianos are unreliable in producing exact pitches, I notate much of the piano part in a "graphic" way, specifying only general contours. Thus, the piece is mostly a "percussion" piece, largely devoid of melody and harmony, but chock-filled with funky rhythms and general joyous chaos and cacophony.

Ari Frankel, *inErnest*

Some of my 12 Djerassi Resident Artist fellows accused me this past July of "going morbid" with *inErnest*. Yes, author Hemingway [1899-1961] and Carl Djerassi painter daughter Pamela [1950-1978], I discovered, did kill themselves on similar, early July days, albeit years apart. But their death was not at all what was of interest to me; it was their life, their work, their habits. After a long time re-reading and contemplating Hemingway, then being "thrown into" Djerassi's open ranch, right next to Neil Young's, this Video Music Composition formed. Original video, sound and music play sandwiched between unexpected edits from Luis Buñuel's *La Chien Andalou*.

Ari Frankel, *enCaged*

John Cage collected mushrooms, spoke eloquently and inspired thought, chance and silence in many. I confess to liking him as a philosopher, conversationalist and investigator more than as a deep composer, but his contributions remain enormous. His poking of materials into turntable styluses revolutionized every approach I have ever made to an electronic instrument, be it a Synclavier, a Yamaha TX816 or a sampler; humanizing it all, even before it reaches our ears and brains. His short lecture on a Japanese mushroom Haiku is timeless. I share it here <https://vimeo.com/111884909>. And then there were the prepared pianos. Well, Not anymore, John.

HanNa Kim, *Yellow Forest*

The nature things that surround me always give me rich inspirations. I am living in a place where there are a lot of trees that turn out the colors in a wide spectrum, especially in the fall season. In this piece, I would like to capture the impression that I get from the natural beauty and interpret that in a musical language in terms of the sensitiveness of the natural pigments of leaves and the spectacular sight of the ground under the trees that is fully filled with fallen leaves. The piece, *Yellow Forest* was performed at the laptop Orchestra concert, which was held at Charlotte New Music Festival in June 2015. The festival included the one-week long MAX/MSP workshop. The piece is approximately ten minutes in length.

Ken Ueno, *Vedananupassana*

This piece was commissioned by the Community MusicWorks with support from the MAP Fund. *Vedananupassana* is the first part of the first movement of a larger work, *Four Contemplations*. An unusual idea for a composition, *Four Contemplations* has multiple aspects. The first aspect/event happened on March 26, 2015. Eleven string players, members of the Community MusicWorks Players, and I performed while installed in various spaces of the Asian art galleries in the RISD Museum. On Saturday, March 28, 2015, the piece was performed with an ossia part involving Community MusicWorks's students. Then, we performed the third aspect as an hour-long concert piece in the concert hall of the RISD Museum. Those performances also incorporated recordings I made during the March 26th event, documenting the sounds of the audience. Later, iterating a fourth aspect, recordings of the two live events has been mixed and now lives an audio installation accessible via the museum guide. Initially, the commission was to coincide with the rededication of the museum's Dainichi Buddha, which made me think of the practice of mindfulness and how it related to my practice as a vocalist. Breathing is not only central to singing and meditation, but also life itself. *Four Contemplations* is an instrumental meditation on breath. Much of my what I composed for the string instruments involves techniques that evoke different kinds of breath. In regards to the form of the piece, the different constraints suggested to

me by the ensemble and the museum were challenging. When I was in a quandary, composing, I thought of the old parable of the blind men describing an elephant, which has often been used to describe Buddhism itself. Alas, the different aspects are like the different parts of the elephant.

Charles Nichols, *At The Boundary*

At the Boundary, for amplified string quartet and interactive computer music searches for the border between technically and rhythmically difficult music, with angular melodies and dissonant harmonies, and music that is fun to play and hear. It was inspired by the string quartets of Bartók and Shostakovich, and the Swedish metal band Opeth, and is also infused with anxiety about the political military conflict in the Ukraine, that was brewing when the piece was composed. In the four attacca movements, the string instruments accompany arching sustained melodies and countermelodies, with driving rhythmic spiccato, half col legno, pizzicato, and flautando passages. Interactive computer processing, controlled by a computer musician, expand the timbre of the amplified string instruments, with delay, phaser, fuzz, and flanger effects. Following the quartet, the computer musician triggers delays of different rhythm and duration, phasers and flangers of different speed and depth, and fuzz distortion of different loudness and brightness, affecting the string instrument timbres. The piece was commissioned by the Third Angle Ensemble, for their New Ideas in Music concert.

Eric Evans, *Homoousios*

"Homoousios," literally translated in English as "of the same substance, or essence," is the Greek word used at the Council of Nicea to describe the nature of Christ; that He was "of the same substance" as God. This council was called in 325 CE to develop clarity in relation to the views of the Arians, which thought of Christ as "like [as opposed to 'same'] in substance" with God. This controversy - and the doctrine realized out of it, of which the word "Homoousios" represents - is best summed up in the idea that Christ was both fully God and fully human in nature. This piece explores this hypostasis of the Divine and the human - the "otherness" of two distinctly different natures becoming one (yet at the same time upholding the distinctiveness of divinity and humanity) - through multiple expressions.

The words taken from the first epistle of John in the New Testament: "[This is] He-who-came-by-water-and-blood," (speaking of Christ) are spoken by a two-year old in the electronics. Water and blood speak of the duality of Christ's nature; water representing His Divinity, and blood representing His humanity. Thus the rest of the electronics in their entirety are taken only from sounds generated by water flowing or striking objects and sounds generated by a tree (representing blood due to its associations with a cross). So through the dual nature of sounds in the electronics, each instrument's timbre, form, and the play of key motivic figures between two instruments, *Homoousios* unifies contrast, reflecting the

hypostatization of the Divine and the human.

Lawrence Fritts, *Musicometry I*

From Bach to Stockhausen, improvisation and composition have been inextricably linked. One of the most important current advocates of improvisation in composition is the clarinetist, Esther Lamneck, who has recently integrated improvisation with fixed medium electronic music compositions, including my works *Mappaemundi* and *Doctrine of Chances*. In her initial improvisations that formed the basis of *Musicometry I*, I found that her playing reflected the measure of such important qualities of my musical language as timbral texture, rhythmic gesture, pitch contour, and harmonic structure. Using these improvisations as the compositional basis of *Musicometry I*, I similarly sought to represent the measure of these qualities that I found in her own playing. The result is a truly collaborative work, in which the performer and composer adopt the essential aspects of the musical language of the other, as expressed in the dedication: "To, from, and for Esther Lamneck."

Phill Niblock, *Timepiece/Maize*

video: Katherine Liberovskaya (2015)

music: Phill Niblock (2011)

A 30 minute extreme close-up long take of the flow of sand trickling from the upper to the lower glass chamber of an hourglass to Niblock's composition "FeedCorn Ear" (2011), featuring Belgian cellist Arne Deforce (available on "Touch Five" TO:91, Touch Records).

Concert 3

June 5, 10:00-11:00 PM

National Sawdust

“Ghost Voices” presented by Harvestworks

Program

Annie Gosfield <i>Captured Signals and Radio Ephemera</i> Annie Gosfield, sampler Roger Kleier, guitar	20'
Annie Gosfield <i>Long Waves and Random Pulses</i> Pauline Kim Harris, violin fixed media	13'
Shelley Hirsch and Joke Lanz <i>Book Bark Tree Skin Line Stage 1</i>	35'

Program Notes

Annie Gosfield, *Captured Signals and Radio Ephemera*
Captured Signals and Radio Ephemera is built on original broadcasts of jammed radio signals drawn from German radio archives. Radio jamming is a wartime technique used to block an opponent's radio transmission by broadcasting noise, speech, or other sonic effluvia on the same frequency. These odd sounds are mixed with electronically altered string sounds that evoke the unique processes of radio jamming. This atmospheric and varied palette of sounds was edited, altered, and sculpted to create a loosely structured duet for sampler and guitar that draws largely on improvisation and extended techniques.

Annie Gosfield, *Long Waves and Random Pulses*
Long Waves and Random Pulses is a duet for violin and jammed radio signals that incorporates original recordings of jamming sounds that were used to block radio transmissions in Italy, Germany, and the Soviet Union in World War II. The violin merges and emerges, shifting from music, to noise, to pure signal while fading

in and out of the sounds of intentional radio interference. The electronic backing track includes a repeated six-note figure that was drawn from original recordings of an Italian radio jamming device, a buzzing pitched pulse from a German jamming device, a quote from J. S. Bach's Chaconne in D Minor as it could have been heard in a jammed broadcast, and many extended techniques that evoke the sounds of these otherworldly radio signals. The violin part alternates between virtuosic and textural playing, shifting between notes and noise. As for the title, Long Waves refers to the long wave radio frequencies that many of these interrupted signals were broadcast on. Random Pulses represents a method of radio jamming that uses a random pulse noise to override the program broadcast on the target radio frequency.

Shelley Hirsch and Joke Lanz, *Book Bark Tree Skin Line Stage 1*

Book-Bark-Tree-Skin-Line- Stage 1 is a structured improvisation with collaborator/ turntablist ,electronic musician Joke Lanz . and a query into the process of creating Hirsch's Harvestworks AIR Project and new choral work commissioned by Harvestworks with funds from the New York State Council on the Arts, which will be presented in 2017. The work is a musing on the words of the title which are investigated for their sonic/ etymological/ poetic properties, where the music of language is celebrated, It is as well a demonstration of how songs and stories grow out of primal utterances and voiced gestures which are intrinsically located in the body-the recorder Hirsch will be using various electronic devices to localize and process her "voices" live. Hirsch and Lanz would like to dedicate this performance to the late great Tony Conrad who was an extremely enthusiastic audience member for the 1st NYC performance by Hirsch/Lanz which took place just a block away. They will attempt to honor his sense of freedom and boundless energy.

About Harvestworks (www.harvestworks.org)

Harvestworks presents experimental art in collaboration with their Technology, Engineering, Art and Music (TEAM) Lab. Since 1977 they have been supporting the creation of work that explores new and evolving technologies. In line with the historical E.A.T. (Experiments in Art and Technology) they provide an environment for experimentation with technicians, instructors and innovative practitioners in the electronic arts. Former Harvestworks' residents, who have also used remixing in their art process, include established artists, such as Christian Marclay, Luke Dubois and Pauline Oliveros.

Concert 4

June 6, 5:00-6:00 PM

National Sawdust

The Scheherazade Project

presented by

PUBLIQuartet

Jannina Norpoth, Violin

Curtis Stewart, Violin

Nick Revel, Viola

Amanda Gookin, Cello

HOLLANDS

John-Paul Norpoth - Vocals, Guitar

Jannina Norpoth - Vocals, Electric Violin

Amy Khoshbin

Program

Program Notes

The Scheherazade Project (TSP) "The Scheherazade Project" takes its inspiration from the feminist icon Scheherazade, who crafts well-known folklore to suit her needs, saving her own life as well as the lives of thousands of women from a virgin-killing king in the classical Persian story "One Thousand and One Nights". Re-imagined through a contemporary western "lens", TSP conceives a disillusioned dictator wooed by media stories, slowly immersed into the realm of the screen where "reality" and "fiction" become indiscernible. This special performance is a multimedia collaboration of sight and sound between HOLLANDS, PUBLIQuartet and Amy Khoshbin that integrates rock 'n' roll, and classical music, merging electronic and acoustic genres via original song and improvisations that pay homage to Rimsky-Korsakov's symphonic poem "Scheherazade" accompanied by live storytelling and multi-channel video projections.

HOLLANDS captures Scheherazade's stories through original songs combining vocals, electric/acoustic guitar, electric violin and amplified acoustic string quartet. In the style of their MIND | THE | GAP improvisations PUBLIQuartet integrates musical ideas from both genres, integrating Korsakov's original material into the songs and improvisations. Amy Khoshbin adds theatrics and fantastical imagery, stage-projections with multiple channels/screens, creating a visual landscape with video and stop motion animation incorporating elements from Persian miniature paintings, modern Western media, original artwork and featuring dancer Justin Alensa and cameos from the musicians on stage. Within the framework of the original folk tales, The Scheherazade Project incorporates elements of each of the artists' cultural identities represented in a modern visual and sonic context. The Scheherazade Project was commissioned by a 2015 MPower Grant awarded by the Sphinx Organization and Music Assistance Fund (MAF). Makeup for the video projections and on stage show is kindly provided by MAC Cosmetics and PUBLIQuartet proudly uses DPA microphones.)

Concert 5

June 6, 8:00-10:15 PM
National Sawdust

Jeffrey Hass
Three Easy Recipes 7'16"
Video

John Nichols
The Pillar II 9'53"
Scott Deal, Percussion

Program

Mark Zaki
Windows 7'02"
Video

Nicholas Cline
water-witching 15'
Jeff Siegfried, Tenor sax

Maurice Wright
Wo Klingend? 5'
4 channel fixed media

Fred Szymanski
Turbulence - Convections 7'25"
Video

Elizabeth Hoffman
Fastenings 7'
Maja Cerar, Violin
Elizabeth Hoffman, computer

Hubert Howe and Sylvia Pengilly
Inharmonic Fantasy No. 4 9'
Video

INTERMISSION

Marc Ainger
Windswept 4'45"
Madeleine Shapiro, Cello
Ann Stimson, flute

Clemens von Reusner
HO 13'06"
8 channel fixed media

Grant Luhmann
Arborea 6'
Skye Kinlaw, Violin

Program Notes

Mark Zaki, *Windows*
"The eyes of our souls only then begin to see, when our bodily eyes are closing." (William Law)

Inspired by Mallarmé's poem "Les fenêtres," *Windows* similarly expresses characteristic symbolist themes of mysticism and otherworldliness, a heightened sense of mortality, and awareness of the power of spiritual corruption. Simultaneously attractive and profoundly disconcerting, we see the window as an entrance that invites us to reflect our own path and the possibilities beyond it. Yet the window as a barrier suggests that we have limitations, and may never fully transcend this world. The piece speaks to the illusion that we can control our life, where in fact unforeseen events mercilessly alter its course. In the end, it wonders if it's possible to escape, recognizing the inability to rise above human deceptions.

Nicholas Cline, *water-witching*
The dowser offers a system of decision-making in which there is no demonstrable connection between the process of seeking and the anticipated outcome. A twitching rod, a swinging pendulum indicates, "dig here." Often those who turn to this ancient practice of magical divination do so not out of a belief that it will work, but that it must. A dry well is a crisis. "Water witching," as it is known in rural America, is a way of coping with one's "environment under conditions of uncertainty and anxiety." The water witch – like the hydrogeologist – is concerned with imagining underground flows of water. The basic materials of water-witching are saxophone multiphonics: fleeting acoustic phenomena that require subtle control of embouchure, fingering, and air-pressure. They are unstable and unpredictable sonorities that float between harmony and timbre. water-witching wanders through this acoustic terrain. Frictions emerge from this "in-between-ness." Stillness is filled with tension through the hint of something just below the surface. water-witching is dedicated to my mother and the memory of her father.

Maurice Wright, *WoKlingend?*

WoKlingend? is a fixed-media electroacoustic work in 4 channels. In its brief (5 minutes) duration, the piece tests our perceptions of near and far, of familiar and strange, and loud and soft. The quadraphonic design is front-prominent for most of the work, with the rear channels sneaking up from time to time to ambush the front focus of the work. Almost all sounds were formed in Csound, but a recording of a jackhammer features prominently in several places.

Fred Szymanski, *Turbulence - Convections*

The starting point for this sound/image piece was footage of water flowing in a highly compressed state. In this kind of water flow, vortices appear and interact with each other. The patterns that this creates served as a model for the transformation and displacement of particles in three-dimensional space. The sound is linked to the image through the particle-based behavior of the granular synthesis routines. Through the asynchronous fluctuations of the microstates, sound and image interact to produce an environment of intermittent and constantly changing textures. The single-screen version of *Turbulence - Convections* premiered at Nomades, a program of video and electroacoustic music at the Onomato Gallery (Dusseldorf), curated by Claudia Robles-Angel in July 2015.

Elizabeth Hoffman, *Fastenings*

Fastening; Hastening; Listening; Loosening. This piece grew from a working session with Maja Cerar, and the materiality of the live computer part derives exclusively from that session. The piece explores spatialization as a means of projecting the persona of the violinist into multiple fragments which speak on their own, and which extend the temporal frame of the piece by merging past with present. Techniques used include live analysis of the violin timbre to influence the evolution of other derivative timbres. The points of contact and binding together are the central focus of the piece.

Hubert Howe, *Inharmonic Fantasy No. 4*

Inharmonic partials are sounds that are not harmonically related to each other, as they are in most instrumental or vocal sounds, because they do not combine to create a sense of pitch. This work is another in the series of pieces I have written in order to create complex, evolving inharmonic sounds that include many different components that fade in and out over the course of a tone. In this work, the sounds are all compressed into the very small acoustic space of less than a perfect fifth. While each sound occupies only that small area, the tones within each passage sometimes are also compressed within a small space, or are spaced widely over the acoustic spectrum. The work consists of numerous short passages that include different numbers of notes, densities, and rhythmic distributions. The inharmonic components are presented in ways that both fade in and out over the course of the tone or are attacked and decay separately. The piece was written in

2014 and synthesized using csound.

After the music was completed, Sylvia Pengilly created the video to the music.

Marc Ainger, *Windswept*

Windswept, for flute and cello with live computer processing, is a work that paints an ethereal (windswept) landscape punctuated by silence, using the extended timbral resources of the two live instruments. These timbres are, in turn, extended by computer processing.

Clemens von Reusner, *HO*

HO was realized with the sound-synthesis-language Csound mainly using additive synthesis. Percussive islands of sound. Spatial movements, modulated noise, lingering sound in a wide space. Moving area. Deconstruction of the sound islands, variation, densification and repetition. Single steps prove the composers temporary attendance in a quietful and reclusive location called Ho in western Denmark.

Grant Luhmann, *Arborea*

The violin's musical vernacular in *Arborea* consists entirely of open strings, natural harmonics, and extended techniques based on harmonic phenomena. These techniques, while limited in pitch, allow the violin to accomplish extraordinary technical feats and leaps that would be otherwise be entirely impossible on "normal" stopped tones. Various idiosyncracies in the patterns of harmonic fingerings are exploited to create unusual contours and crossed voicings between strings that add a mechanically virtuosic edge while maintaining a subdued dynamic.

The soundtrack extends the violin's voice and limited pitch content by featuring processed sounds derived from the instrument itself. Rhythmic ambiguity in the accompaniment throughout contrasts with the soloist's motoric gestures. Timbres of the soloist and the electronics blend in a sound world caught somewhere between the realms of the acoustic and the electronic, with occasional instantly-recognizable "natural world" sounds adding a slight outdoor coloration. Listeners are thus provided with a sort of aural garden in which they are free to appreciate, explore, and immerse themselves in a soundscape that blurs the line between the organic and mechanical.

Jeffrey Hass, *Three Easy Recipes*

Three Easy Recipes (2015) is a short music video that took on an interesting new life as I discovered 3D rendering software (Cinema 4D) and particle systems (Trapcode Suite) after years of working with flat video only. It was terrific fun to produce as I discovered the amazing visual transformations one could confer upon eggs, Jello-O and fruit. The project was, in fact, a technical etude in preparation for a more serious work for contemporary dance-based video and music. In my later years of a career primary spent in music

composition, both electronic and acoustic, the new tricks this dog has learned have renewed the old feelings of being humbled by a strange, marvelous and complex technology where one has barely scratched the surface. Special thanks to my wife Sandi for being both chef and hand model.

John Nichols, *The Pillar II*

Completed in 2015, *The Pillar II* is a composition for percussion and electroacoustic sounds. The work utilizes text from the introduction of Vladimir Solovyov's *The Spiritual Foundations of Life* (1885). Initially, the composer became interested in Solovyov when considering the parallels between Scriabin's and Solovyov's conceptions of "all-unity" and "wholeness."

According to Solovyov, "Perfect all-unity, according to its very conception, requires full equilibrium, equality of worth, and equality of rights between one and all, between the whole and the parts, between the common and the individual."

The composer thanks pianist Tatiana Shustova for her assistance with the translation and beautiful rendering of Solovyov's text: "religion is a theandric, that is to say a divine- human, activity. With religion, as with everything else, it is first of all necessary to master certain fundamental methods and activities without whose practical background no progress can be made and these things must not be chosen haphazard and arbitrarily but must be determined by the essence and object of religion itself. Generally speaking, we live unworthily, inhumanly, enslaved by temporal things; we are in rebellion against God, we quarrel amongst ourselves.

"but man, immersed in this life, has to find some foothold outside of it before he can begin any process of correction.

"we are self-indulgent-the very opposites of the essentials of what life ought to be, a free submission to God, a unity with our neighbors, a control of our natural inclinations."

(Adapted from Paul Valliere's translation)

The Pillar II was commissioned by percussionist Scott Deal.

Concert 6

June 7, 5:00-6:00 PM

National Sawdust

“Immediacy of Nowness”

Patricia Surman, flute

Jeffery Kyle Hutchins, alto

saxophone

Reiner Krämer and Ted Moore,

computers

Program

Reiner Krämer

Stück für querflöte, saxofon und computer in drei Teilen 17'

Teil I: Konstruktion (dedicated to John Cage)

Teil II: Tintinnabulation (dedicated to Björk and Arvo Pärt)

Teil III: Permutation (dedicated to Ruth Crawford Seeger)

flute, alto saxophone and computer

Ted Moore

discreet and discrete 13'02"

alto saxophone and laptops

Paul David Thomas

A Thread Unwound 10'

***flute, alto saxophone
and two computers***

Joshua Clausen

James Carville and Mary Matalin are Impressive 10'20"

flute and electronics

Program Notes

Compositions take on qualities determined by forces that though selected by the composer, are inherent to the device itself, such as genre, media, instrumentation, or formal aspects. For example, we speak of compositions as being innately “pianistic” or “orchestral.” Many of these choices are determined by the *Immediacy of Nowness*, in that technological development has a far-reaching role in creation. This program explores the inherent qualities that are observed within given computer programming environments. In this sense, software itself displays bias in the artistic thought process of the composer (and performer.) The concert juxtaposes pieces composed within different programming environments, by using the following electronic chamber music combinations: (1) fixed media + instruments; (2) reactive media + instruments; and (3) improvisation for laptop + acoustic instruments. Programming environments included in the concert are: SuperCollider, Max, or Max for Live, Pd, OpenMusic, PWGL, Logic, and ProTools. It is the performer’s hope that the audience will enjoy the sonification of the *Immediacy of Nowness*.

Reiner Krämer, *Stück für querflöte, saxofon und computer in drei Teilen*

Teil I: Konstruktion (dedicated to John Cage)

During the first movement the saxophonist and flutist assemble their instruments, and use parts of their instruments not normally used for sound production. The parts are continually live processed by the computer. The construction enables the musicians to perform the Tintinnabulation, and the Permutation.

Teil II: Tintinnabulation (dedicated to Björk & Arvo Pärt)

Both saxophone and flute play the objective lines, while the computer improvises a subjective line. The tintinnabulation is supplemented by samples from an interview of Arvo Pärt, conducted by the popular Icelandic electronic musician Björk. Tintinnabulation itself can be seen as an algorithmic procedure.

Teil III: Permutation (dedicated to Ruth Crawford Seeger)

The flute and saxophone parts have been created through a program running the Steinhaus-Johnson-Trotter permutation algorithm. The algorithm creates all possible permutations of a dyad belonging to set class (01), a trichord belonging to set class (014), and a tetrachord belonging to set class (0145). The permutation procedure is connected to Teil II, since the first permutation algorithms was developed by the British practice of change ringing during the late Renaissance period.

Ted Moore, *discreet and discrete for flute, alto saxophone and laptops* (2015)

discreet and discrete is a structured improvisation for flute, saxophone, and laptop. The instrumentalists are given material to explore through different sections of the piece, while the laptopist uses their sounds as source material to develop the overall contour of the work. It is intended to serve as a cause for musicians to join in creating a new performance each time it is played.

Paul David Thomas, *A Thread Unwound* (2011/2016)

Commissioned by DuoInteraktiv, the genesis of *A Thread Unwound* began as an attempt to compose a partner piece to an earlier composition entitled *Filament* for flute and five crystal glasses. In *A Thread Unwound*, the five crystal glasses are replaced by an instrument created in Max/MSP that can produce a multitude of crystal glass pitches and sounds all triggered by a computer musician. Inspired by the improvisational scores of Pauline Oliveros, this piece is a structured improvisation where the acoustic and electronic instruments move through a variety of relational states.

Joshua Clausen, *James Carville and Mary Matalin are Impressive* (2014)

I was listening to a radio program the other day. James Carville and Mary Matalin, a married couple who are both political consultants, were the guests. They started dating while trying to defeat each other professionally during the general election of '92 (Carville worked for Clinton, Matalin for Bush) and got married in the Fall of '93. The two have worked on opposite sides of the aisle for decades while supporting each other in marriage and raising two kids. Since I'm used to thinking of politics as an ongoing cynical and mean-spirited game their obvious warmth, good humor and love for one another during this interview was startling. This piece begins with the jagged, aggressive presentation of four phrases. At first both instruments present this material as a driving stream of independent fragments – moments of simultaneity, congruence or consonance emerge, but only briefly. After this the two instruments continually re-approach these phrases in new ways across a series of structural panels. There is a trajectory created by these shifts, in which the two instruments gradually converge rhythmically and harmonically into riff-like articulations of the four phrases in both parts. Within this developing trajectory there are two solos (flute, then sax) that introduce new "individualistic" material, unrelated to the four initial phrases. This material is then integrated into the developing trajectory of the "group" material, creating new textures that are sometimes combative and sometimes supportive. These textures and the changes they undergo mirror the willingness of couples in mature relationships to share a life, which is difficult and complex, and the act of attempting democracy which also is. Both are worth the attempt.

Concert 7

June 7, 8:00-10:15 PM
National Sawdust

Program

Eric Lyon
Little History of Photography 9'30"
Marianne Gythfeldt, clarinet

Stuart Cunningham
Noise without Noise 6'
2 channel fixed media

James Dashow
Soundings in Pure Duration 3 11'12"
6 channel fixed media

Ragnar Grippe
Spider's Web 13'
2 channel fixed media

Tuo Wang
IDB 4'18"
Emilio Guarino, Double bass

Paolo Gatti
Poltergeist 5'31"
Maja Cerar, Violin

INTERMISSION

Maja Cerar and Liubo Borissov
Autopoiesis 7'
Maja Cerar, Violin

Yasuhiro Otani
Reverie 13'
Yasuhiro Otani, Electric guitar

Wuan-chin Li
River 4'50"
Yi-An Huang, Oboe
Cheng-Yen Yang, computer

Joshua Mailman
Material Soundscapes Collide 10'
Arthur Kampela, Guitar
Rhonda Taylor, baritone saxophone
Joshua Mailman, FluxNOISations
audio-visual interactive system

Michael Gogins
Scrims 4'
Video

Howard Kenty
The Halls Within the Mirror 15'30"
Rebekah Norris, Soprano
Adam Rokhsar, video

Program Notes

Eric Lyon, *Little History of Photography*
“...less than ever does a simple reproduction of reality express something about reality.”
In 1931, five years before *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin published “Little History of Photography,” an essay which is striking in its subtle grasp of the implications of recent technologies for the visual arts, along with an admirable technological optimism. Benjamin examines what a photograph does that a functionally similar painting cannot do. His essay helped me to revisit what is by now a long-established genre - the instrument and live computer piece. In “Little History of Photography,” the microphone is considered as a kind of camera that captures and transforms “reality,” creating a situation in which the performer addresses herself to the microphone, aware that transitory moments can become fixed documents at any time.

Stuart Cunningham, *Noise without Noise*
This piece is related to another work by the artist (*Noise with Noise*) and is a reinterpretation of that piece. In this work, the earlier composition is heavily processed using noise reduction tools to the point where, although the original noise is largely gone, the processing steps have introduced their own forms of noise that modulate and interact with the original elements.

James Dashow, *Soundings in Pure Duration 3*
This third in the series of “Soundings” explores further pitch-timbre dimensions of my Dyad System, here using the guitar as the primary voice. The highly synchronized interactions between guitar and the electronic sounds create various senses of “ensemble”, different for each section of the work. The sections are constructed as a long cycle of simultaneities and timbres with structural

“sub-spirals” that carry out the local developments of the musical materials, both for the guitar as well as for the electronics. Spatialization of the sounds is a significant factor in these developments, contributing a strong dynamic to the global evolution of the entire work. Each section is characterized by its kind of space, generated by the static positioning of the sounds, or by the movement of sound in space or even creating space via a movement of space itself by the sounds. And at the center of this universe of sonic movement, there’s always the single point off gravitational attraction, the guitar.

Ragnar Grippe, *Spider’s Web*

Spider’s Web is my latest composition to date. Voices are used with major alterations to the sound source. Virtual acoustics where different sounds live in the same space but with different acoustical rooms, this can’t happen in real life where only one acoustic is present at each time. *Spider’s Web* is a journey where we see more than one thing at a time

Tuo Wang, *IDB*

I made this music inspired by IDM (Intelligent Dance Music), so I called my piece “IDB”, which stands for “Intelligent Dance Bass”. In this piece I use a lots of sound samples which I recorded on the Brooklyn Bridge in New York.

Paolo Gatti, *Poltergeist*

Poltergeist is a piece for violin and fixed media, based on a “non linear approach” to “non linear techniques.” It is organized into three movements. In each of them, the composer uses sound materials obtained from non linear algorithms (the first movement is inspired by the René Thom “catastrophis theory”, the second movement takes inspiration from the attractors theory, while in the last is used an algorithm that simulates the double pendulum motion), in a personal way (combining sounds according a “conscious atomistic” style, an expressive way to build harmonies, counterpoints and melodies, on which the composer is basing his recent studies).

Maja Cerar and Liubo Borissov, *Autopoiesis*

Autopoiesis, co-created by Liubo Borissov and Maja Cerar, is the first part of a trilogy set in the form of a classical tragedy and narrated by movement, sound, and light. *Autopoiesis* deals with questions of beginnings and creation. It imagines these and is, in part, also a humorous document of discussions between the two authors about the dawn of the universe. It addresses the ideas of existing in more than one place at a single time and coping with a duplicate of oneself. It is also an exploration of degrees in and limits to comprehending relations between cause and effect, between mass and vacuum. This is played out in a dialogue between a physical figure and its virtual (projected) manifestation, in which both of them constantly move and change. The lines projected on the screen become a reality created by matter and force acting onstage

Yasuhiro Otani, *Reverie*

Reverie is the composition series for making extended sonic harmonic electric guitar. It recorded and edited by composer own with a electric guitar and a laptop. Extended sonic harmonic has been realized with Max/MSP programing. It almost makes sounds to isolate any harmonics while playing guitar.

Wuan-chin Li, *River*

River is a piece for calling the peace for both environment and human societies. The sound of Oboe represents as river, which reflects the human history in reality; the sound generated by electronic/computer therefore is the irrigation from river, it resonates from the earth to the whole universe - to bless the world return to its original serene.

Joshua Mailman, *Material Soundscapes Collide*

Material Soundscapes Collide is a trio improvisation between interactive audiovisual technologist-improvisor Joshua Mailman, composer-guitarist Arthur Kampela, and baritone saxophonist Rhonda Taylor. Kampela’s extended guitar playing involves entirely new playing techniques, combining in a compelling and seamless manner, traditional playing with noise oriented, percussive effects. Taylor explores parametric extremes: clear vs. distorted, low vs. high, etc. and varying states of activity and intelligibility, through traditional and extended techniques. Mailman performs using his *FluxNOISations* sensor-based full-body audio-visual interactive system, developed by him (with Sofia Paraskeva who also designed the system’s wireless sensor gloves). Using physical modeling algorithms, *FluxNOISations* generates three streams of digitally synthesized unpitched percussion-noise sounds: wood, metal, and noise (water, sandpaper, pebbles, sticks). These sonic streams are controlled through gradual motions of feet, elbows, shoulders, hands, wrists, and torso. Through these same body motions, the *FluxNOISations* performer also simultaneously manipulates generated visual imagery. The projected graphics present shifting harmonious symmetries of shape and color, like Oskar Fischinger’s and John Whitney’s “visual music.” Thus, through body motions, *FluxNOISations* coordinates its “visual music” with its “aural noise.” (See “Improvising Synesthesia” in *Leonardo Electronic Almanac* v.19/3, 2013.) The trio, duo, and solo sections of *Material Soundscapes Collide* present call-and-response interactions, as well as oppositions and trajectories of percussive-noise from classical guitar (Kampela), baritone sax (Taylor), and audiovisual streams of *FluxNOISations* (Mailman), in an unprecedented style of multisensory improvisation. Kampela’s extended guitar playing involves an entirely new playing technique, combining in a compelling and seamless manner, traditional playing techniques and noise oriented, percussive effects. “Kampela’s effects were fascinatingly inventive. The best was his use of a spoon to give the guitar a wavery, underwater sound.” – NY Times, 1993

Michael Gogins, *Scrims*

Visual music programmed in JavaScript, HTML, and Csound. A hopalong fractal is used both to generate video and to generate a musical score. The piece is interactive and must be performed. The performer controls the evolution of the fractals and interactively selects chord transformations that are applied to the music.

Howie Kenty, *The Halls Within the Mirror*

“Nothing has happened. Nothing bad has happened, and it spreads like a noxious plume... There is nothing to do now that it's been done. We're stalked as if by a distant wraith, and there is nothing to do now that it has been done.”

The Halls Within the Mirror, a short solo semi-operatic work for soprano and electronics, deals with internal struggle, childhood memories, and a tragic incident. It was commissioned by the Shanghai Conservatory's International Electronic Music Week and premiered in October, 2015, performed by Rebekah Norris.

- i. Present: Awakening,
- ii. Driving: First Memory,
- iii. Childhood: First Memory.
- iv. Driving: Second Memory
- v. Childhood: Second Memory,
- vi. Present: Despair
- vii. Driving: Third Memory,
- viii. Present: Waiting

Concert 8

June 13, 12:30-1:30 PM

Playhouse

Program

Michael Musick

Precuneus; Sonic Space No. 8
- Iteration No. 4

8 channel fixed media

8'

Evan Phoenix Kent

Anthrophony I

2 channel fixed media

5'14"

Anne Sophie Andersen

Teru Teru

Ford Fourquarean, clarinet

7'

Yoon-Ji Lee

Liquid Noise

8 channel fixed media
video

10'

Brian Haller

Tangential

2 channel fixed media

5'

Derek Kwan

airportmusic

2 channel fixed media

12'25"

Taylor D. Ackley

Fantasy for Buchla No. 1

video

4'

Giuseppe Dante Tamborrino

Strange Violin

8 channel fixed media

6'13"

Program Notes

Michael Musick, *Precuneus; Sonic Space No. 8 – Iteration No. 4*

Precuneus Sonic Space No. 8 – Iteration No. 4 (2016) is an environment for exploration in a concert setting. This work is a version derivative from the larger *One Deliberate Day – Sonic Space No. 8*. The original *Sonic Space No. 8* is comprised of two sonic ecosystems, a traditional central- computer interactive music system and a single-board computer based system made of 4 physically distinct agents. The former is the basis for this piece. For *One Deliberate Day*, the composed sonic ecosystem, *Sonic Space No. 8*, progresses through the course of a one day in a single hour. The agents composed for this sonic ecosystem are active at certain times of the day (ie. late afternoon or dawn), and exhibit varying behavior based on the current time. For *Precuneus* the length of the day is shortened to 10 minutes in order to facilitate presentation as a concert work. The work is composed for a 6-8 channel speaker array that encircles an audience and requires 4-8 microphones, depending on the size of the room. The performer/s are encouraged to move around the space in order to engage different digital agents and connect with the audience. A performance of this iteration involves exploration by one or more human performers within the system, playing with, pushing, and reacting to the digital agents as they inhabit portions of this day.

Evan Phoenix Kent, *Anthrophony I*

Anthrophony I (2015) is an docu-compositional étude that deals with speech as a part of the urban environmental soundscapes of Prague and NYC. The speech-scapes were created with soundscape data gathered by Citygram. It premiered on Czech National Radio on April 24, 2015.

Anne Sophie Andersen, *Teru Teru*

Teru Teru uses the *Warabe-Uta* (Japanese Nursery Rhyme) by the same name as source material. The *Warabe-Uta* tells the story of a monk who promised farmers to stop rain and bring clear weather during a prolonged period of rain which was ruining crops. When the monk failed to bring sunshine, he was executed. Part 1 and 2 of my piece introduce the character of the monk. He is interpreted as a somewhat comic figure: full of hubris and gimmicks, living a comfortable and carefree life in return for providing the farmers with good weather. However, in part 3, good times abruptly come to an end and the monk faces the burden of having to deliver bad news: rain is coming. In part 4, nemesis (fate) strikes unmercifully, and the monk is hunted down and killed by the farmers. The *güiro* and *bongos*, present since the beginning of the piece, serve symbolically as omens of the sinister doom of the monk. Thus, the final stroke of the *güiro* signals the cutting of his throat.

Yoon-Ji Lee, *Liquid Noise*

This piece explores the act of eavesdropping in relation to the physical proximity of strangers in urban environments. The sound samples are based on secretly recorded conversations taking place on New York's public transportation system. Relying on an essentially outmoded form of surveillance technology, these recordings of every day interactions evolve from small vignettes into something akin to an imaginary Beckettian screenplay. In this sound work, I try to create a sonic space in which lines between fiction and nonfiction become blurred. I keep navigating boundaries between the original sound samples and the processed samples, the original order of the conversation and manipulated versions, noises from the original recording and noises from the disparate sound samples, as well as the general opposition of noise and music. The repetition of this juxtaposition makes the conversation both meaningful and meaningless. This work is a sound installation, a component of a larger multimedia installation made in collaboration with visual artist, Bang Geul Han.

Brian Haller, *Tangential*

In *Tangential*, the violin's lines spectrally curve around a melody that is never fully realized. Snapshots and fragments of a theme are suspended and manipulated by the movements of the performer.

Derek Kwan, *airportmusic*

airportmusic marks my first foray into the world of sonification. The concept of sonification, taking data and turning it into sound, provides an intriguing and natural extension of the work I've done with indeterminate scores. Data already arranged in a chronological form extends naturally to the musical world. Networks of transportation have always been a fascinating concept to me. The idea of countless individual agents with their own agendas and destinations cooperating in one system appeals to me. Thus, I chose to sonify the arrivals and departures of the Hong Kong International Airport, whose predecessor Kai Tak occupies my earliest memories of airports, occurring on December 4, 2015. From the outset, I wanted the sonic world of my sonification to draw upon the ideas of Brian Eno's *Music for Airports* and my interpretation of the data follows. I use actual arrival and departure times (rather than the scheduled ones) and each hour of the day is compressed into thirty seconds. The departures are sonified by FM-synthesis instruments and the gate numbers correspond to pitch. Because of the model (Eno's *Music for Airports*), I wanted to keep the pitch material as tonal as possible and thus have mapped the gate numbers diatonically. The samples are stretched up to four times their original lengths using phase vocoding and in some cases, are transposed a small amount. My sonification for *airportmusic* was realized through Pure Data. I retrieved the flight data from the Hong Kong International Airport website and parsed the data using custom Python scripts. Although my musical choices aren't the best for perceiving the data, they result

in a more listenable musical experience and the density of arrival and departures can still be sensed.

Taylor D. Ackley, *Fantasy for Buchla No. 1*

Fantasy for Buchla No. 1 is a short composition performed on (or by?) the Buchla Series 200 synthesizer. While I have used the Buchla to generate sounds for a number of pieces, this is the first time I have ever created a single patch which I felt successfully performed an entire piece of music. To accomplish this, I took advantage of the Buchla's incredible combination of modules including multiple banks of sequencers, the aptly named "source of uncertainty," voltage controlled frequency modulation and band-pass filtering, along with a nifty feature of the Buchla's envelope generators which emits a pulse at the end of an envelope (thus triggering another event). I sculpted these elements into a carefully structured patch which at the press of a button performed a nearly four-minute piece of music with no exact repetition. The Buchla was filmed performing the piece and recorded onto ¼ inch tape. As a final step I digitized and mixed the recording of the performance and added in some effects processing. What you are about to experience is that performance, with no additional material. Everything you hear was generated by the Buchla in real time.

Giuseppe Dante Tamborrino, *Strange Violin*

Strange Violin is recording live with some instrument (violin, flute, wind drone, plastically long tube, rain stick). For creation this track, I have programmed a virtual computer instrument that recording for twenty seconds and put in a cycle the sound that randomly changes the pitch, the duration and other parameters. The result is mixed with a virtual instrument such as a pad for creation a good relationship between background instrument and final sound. The track designer an epic and strange horror landscape for use it in the future with a media product.

Concert 9
 June 13, 2:00-3:30 PM
 Experimental Theater

Tonalli Nokamura
Optic Nerve 6'20"
8 channel fixed media

Program Notes

Program

Augusto Meijer
The Starry Night 12'02"
2 channel fixed media

Zhaoyu Zhang
Night Snow 6'
2 channel fixed media

Jeffrey Bowen
Ignition/Convection 7'12"
2 channel fixed media

Richard Garret
Penumbra 10'48"
16 channel fixed media

Seth Davis
Crystal Ball 4'56"
2 channel fixed media

Jing Yin
Waiting 7'
2 channel fixed media

Iacopo Sinigaglia
Buzz 5'47"
2 channel fixed media

Matthew Sargent
Living in the Pulsing Light 9'45"
4 channel fixed media

Larry Gaab
Weird Orbits Need Explaining 5'03"
2 channel fixed media

Katherine Holmes
Heaven and Earth 8'
2 channel fixed media

Augusto Meijer, *The Starry Night*

The Starry Night is a 12-minute electroacoustic composition, heavily inspired by Vincent Van Gogh's life and work. The piece was completed in 2015, which was declared the "Van Gogh Year", celebrating 125 years of inspiration after Van Gogh's death. "The Starry Night" is in essence a musical interpretation from Van Gogh's like-named masterpiece, completed in 1889. Moreover, this piece attempts to capture the essence of the great painter himself.

Zhaoyu Zhang, *Night Snow*

The work is inspired by Chinese ancient poet Juyi Bai's work "Night snow". The poem conveys impressive conception, which related to the characteristics of snow. Snow is silent and odorless that can only be detected by the color, shape, and the posture. In the dark night, the visual function of human is extremely weak, unable to capture the natural image of snow. It is from such particular condition that the poet builds up four senses, tactile (cold), visual (bright), feeling (to know), and auditory (hear).

Jeffrey Bowen, *Ignition/Convection*

Ignition/Convection derives its sound material exclusively from a recording of a single match being struck against a matchbox and bursting into flame. In addition to serving as the sole sound source in the work, the striking of a match guides the formal design of the piece as well, as a gestural image. The first third of the piece—the "ignition"—consists of several varieties of noise-based textures confronting one another and developing into a sound mass which eventually peaks and dissipates. In the remainder of the work, new periodic and harmonic structures are progressively revealed, as flames are drawn out after a moment of ignition through the dynamic effects of convection currents in the air.

It is in this sense that the idea of convection served as a larger metaphor in the creation of this work. It is through the act of composition that immanent musical ideas are drawn from the material, and it is this persistent "drawing out" that I feel is at the center of my relationship with acousmatic composition, and which becomes the focus of the compositional processes and formal trajectory of *Ignition/Convection*.

Richard Garret, *Penumbra*

On March 20th 2015, there was a near total eclipse of the Sun, visible from my home in North Wales. The sky dimmed and birds and animals in the surrounding fields fell silent. It was a very eerie experience.

I have seen three such eclipses so far in my life and, unless I move to another continent, it is unlikely that I shall see more than one other. The Earth and Moon, however, will continue in their orbits and the eclipse cycle will go on for some time to come.

This piece was inspired by the eclipse and by the intimations of mortality and eternity that accompanied it.

Seth Davis, *Crystal Ball*

The title of this piece, *Crystal Ball*, comes from the vision of what I heard in my head when I was creating this piece. For me, this piece creates an almost kaliedescope effect because of the different sounds moving in and out and the layers the different sounds create. This piece was inspired originally by electronic music artists I was obsessed with at the time, Jon Hopkins and Aphex Twin, the difference being there are no drums on this piece, and also that it ends differently then it begins. Other elements are creating a driving rhythm, and the piece morphs and transitions into something completely different from where it started. I wasn't interested in creating a return to the piece, I wanted it to become something different and it did on its own. Hopefully it works for other people as well.

Jing Yin, *Waiting*

Vibration of emotion activities when waiting.

Iacopo Sinigaglia, *Buzz*

The pretext of a duel between a man and a "bionic fly" flows into an electroacoustic fight.

Matthew Sargent, *Living in the Pulsing Light*

Living In The Pulsing Light is built upon two simultaneous processes. 32 loops are generated by the computer from pre-recorded tracks of lap steel (excited by EBow, bow, and transducer-induced sympathetic sustain) - these loops grow quickly over the opening minutes, forming increasingly thick sheets of sustained tones.

At the same time, a second process gradually cuts away portions of each loop on every rotation. These holes, which erase the piece entirely by the end, expose a range of delicate sonorities and slow harmonies inside the droning walls. This erasure process is felt at first as a pulsation in the music – beating tones and wavering in the panning. By the end, the music is primarily silence, with occasional accumulations of sound quietly moving in the periphery – the final light of the day.

Larry Gaab, *Weird Orbits Need Explaining*

The piece creates bare signals through melodic rhythmic motions. An abstract commentary on the idiosyncratic,

unconventional transits that conjure curiosity. A course unto itself begging questions. Unresolved articulations stand as they are without clarifying the ambiguities. Dynamic gestures generate various appeasements falling short of revealing any well-founded identities. A signal requiring investigation.

Katherine Holmes, *Heaven and Earth*

Heaven and Earth is a musical retelling of the ancient Egyptian creation myth of the sky goddess Nut and the earth god Geb. In the myths, Nut and Geb meet, fall in love, and get married. However the sun god Ra is also in love with Nut and does not wish her to marry anyone besides himself. To thwart their happiness, he interrupts their wedding and banishes the two of them forever: Nut to be permanently arched in the sky, and Geb to be permanently on the ground. Thus the domed sky was created and separated from the earth. It is said that the rainfall is the only way that Nut & Geb can still communicate, as Nut's tears fall to earth.

The piece is divided in four movements: firstly the introduction of Nut and Geb and the establishment of their place in the sonic spectrum, their first meeting, their marriage which is then interrupted by Ra, and their separation and banishment away from each other. All of the sounds were recorded specifically for this piece, and are a combination of rain, a fountain, various percussion instruments, and moving lights.

Tonalli Nokamura, *Optic Nerve*

The optic nerve is the second of twelve paired cranial nerves and is technically part of the central nervous system, rather than the peripheral nervous system because it is derived from an out-pouching of the diencephalon (optic stalks) during embryonic development. In humans, the optic nerve extends from the optic disc to the optic chiasm and continues as the optic tract to the lateral geniculate nucleus, pretectal nuclei, and superior colliculus.

Concert 10

June 13, 4:00-5:45 PM

Playhouse

Program

Kyle Shaw
ej Guerrouj

2 channel fixed media

6'20"

Mei-Fang Lin

Entre le son et la lumière

2 channel fixed media

7'47"

Amanda Cole

Vibraphone Theories

Daniel Pate, vibraphone

17'

INTERMISSION

Ayako Sato

August, blue colored green

2 channel fixed media

8'57"

Marco Molteni

Effimere Emergenze, Eremi, Eclissi

2 channel fixed media

6'48"

Federico Ortica

Landscape for bass clarinet

2 channel fixed media

5'

Stefan Meditz

Vorspiel

2 channel fixed media

12'35"

Xiao Fu

Longing

Ming Wang, flute
Lin Chen, percussion
video

12'

Program Notes

Kyle Shaw, *ej Guerrouj*

I enjoyed participating in track and field during high school. *ej Guerrouj* is the surname of one of my favorite middle distance runners. Watching him run was an aesthetic experience. Like spectating a 4-lap race around a track, I structured this piece to have similar sounds in a given depth proximity associated with each segment of the track -- depicting, for instance, the "crowd noise" moving from the background to the foreground at a certain point -- each of which we hear 4 times. But like a runner's psychological state and like the dramatic unfolding of a race, each time we hear these sounds in their revolving depth proximities, they too evolve and are different each time we return to them. state and like the dramatic unfolding of a race, each time we hear these sounds in their revolving depth proximities, they too evolve and are different each time we return to them.

Mei-Fang Lin, *Entre le son et la lumière*

Entre le son et la lumière is an exploration of the connections between sound and light. Different types of sounds in terms of their degree of brightness are used, ranging from pitched, non-pitched, to noise-based sounds. They are meant to evoke different sensations of darkness or brightness, which is often controlled through the exclusion or inclusion of upper partial harmonics of each sound as well as general dynamic shaping. The evolution of the harmonic content of each individual sound also directly leads to the subtle changes of timbre in the life span of each sound. The piece in general progresses from darkness to extreme brightness toward the end of the piece, taking the audience through a journey in the mystical land of sound and light.

Amanda Cole, *Vibraphone Theories*

Vibraphone Theories is a set of three rhythmic pieces for vibraphone and sequenced sine tone interference beats. When the vibraphone plays notes close in pitch to notes in the sine tone part, additional beating is created. The sine tone and vibraphone parts blend together to sound like one instrument.

Ayako Sato, *August, blue colored green*

The joint project with Tokyo University of the Arts and École Nationale Supérieure des Beaux-arts de Paris, had a performance "nature and me" at Echigo-Tsumari Art Triennale on August 2015. This piece, *August, blue colored green*, is an electroacoustic piece that was re-construction of "nature and me" by fragments of music for above project and sounds recorded during the project.

Marco Molteni, *Effimere Emergenze, Eremi, Eclissi*
Effimere Emergenze, Eremi, Eclissi is an electronic piece written in 2010. It has been made improvising with Live

Electronics with a large gamma of sound material of different origins and, in a second moment, using the patchwork technique.

Federico Ortica, *Landscape for bass clarinet*

Landscape for bass clarinet is the first part of a trilogy written for bass clarinet. The clarinet is amplified with two contact microphones and a microphone placed near the keys, to create a "lens audible" micro gestures of the instrument. The intrinsic properties of the instrument are detailed through live electronics in real time. The sounds describe an imaginary soundscape.

Stefan Meditz, *Vorspiel*

Stefan Meditz, Fixed audio, 2012.

Xiao Fu, *Longing*

Longing is based on a song of the Huang He Ge from the Chinese Han Dynasty (202 BC - 220). Xiang He Ge is a traditional form of Chinese music, a genre of dances and songs. The traditional singer accompanies herself on a drum and is joined by other orchestral instruments. The text of *Longing* describes a young lady who shows her admirer her love and longing.

"Thy collar" (Zi Jin) from *The Book of Poems*

Verdant is your collar; melancholic is my heart.
Even if I cannot go to meet you, why do you not give me
a message?
Verdant is your jade; melancholic is my thought.
Even if I cannot go to meet you, why do you not come to
meet me?
Wandering back and forth at the gate of the city.
Not seeing you for one day; the day feels as long as
three autumns to me.

Concert 11

June 13, 8:00-10:30 PM
Playhouse

Program

Judith Shatin
Plain Song 14'35"
Keith Kirchoff, piano

Roberto Zanata
Basia 3'15"
Maja Cerar, violin

Georg Hajdu
Just Her - Jester - Gesture 8'
Lin Chen, kalimba

Galen Brown
God is a Killer 9'
Keith Kirchoff, piano

Hunter Long
the universe is no narrow thing 10'
Amy Glover, bass clarinet

Takashi Miyamoto
Garan for Piano and Computer 10'29"
Keith Kirchoff, piano

INTERMISSION

Nobuaki Yashima
Homage to Fantasy 8'43"
Michael Laderman, flute
Gregor Kitzis, violin
Funda Cizmecioglu, viola
Arthur Cook, cello
Christopher Oldfather, piano

Hiroshi Watanabe
Anamnèse 8'05"
Ammon Swinbank, flute

Jelena Dabic
silk_road_reloaded 15'
Ming Wang, flute
Lin Chen, percussion
Jelena Dabic, tambura
video

Madelyn Byrne
Northern Flight 12'
Shiau-uen Ding, piano

Haerim Seok
Through the Contrabass 5'55"
Emilio Guarino, contrabass

Dafna Naphtali
Audio Chandelier 10'
Dafna Naphtali, laptop

Program Notes

Judith Shatin, *Plain Song*

One day I was driving my car, listening to NPR, when I heard a voice say "Live life as though you were already dead, Che Guevara declared." My responses, seemingly simultaneous, were: "fantastic line," and "wait, I know that voice – it's Charles." As luck would have it, I knew Charles Wright. While we both taught at the University of Virginia, we actually met when we were both fellows at the Rockefeller Center at Bellagio in 1990. I already knew his poetry and remember being taken right away with the quality of his voice: gravelly, with a soft southern flavor, not to mention the wryness and wit of his conversation. I asked if he would consider recording some of the poems from his recent collection *Caribou*, and allow me to compose a piece built around them. Happily, he agreed and I decided to compose *Plain Song*, named for one of the four poems we recorded, and to score the piece for amplified piano and electronics. I am grateful to Farrar, Straus and Giroux, LLC, for permission to include the four poems: *Plain Song*, *Lullaby*, *Shadow and Smoke* and *I've Been Sitting Here Thinking Back Over My Life*, © 2014 by Charles Wright.

Roberto Zanata, *Basia*

Basia is a short composition for violin and fixed tape based in short music gestures. The music travels freely within the space in different and similar forms but never identical to each other (just as perturbations conscious of the order of the ideas). The end of the piece extinguishes itself towards the void where the last sounds of the composition pass imperceptible through

the silence. For a good interpretation is important that the play modality and the dynamics turn out varied, also accidentally, almost at each sound. The fixed tape is very simple but incisive to accompany the violin. It is the results of a phase vocoder voice analyzed and modified in its bins.

Georg Hajdu, *Just Her - Jester - Gesture*

Just Her – Jester – Gesture is a composition in Bohlen-Pierce tuning for augmented kalimba and electronics written in 2010. It was premiered on occasion of my 50th birthday on June 21, 2010 at the EMS conference hosted by the Shanghai Conservatory's Electro-Acoustic Music Center (EAMC). The piece is divided in three parts:

Just Her - a (fully notated) kalimba solo without electronics

Jester - a (fully notated) duet between kalimba and computer running the real-time algorithmic composition/improvisation software DJster

Gesture - an improvisatory part in which the kalimba player uses gestures freely to control the computer, alternating with short interspersed solo passages.

The Bohlen-Pierce tuning is a non-octave tuning in which the just 12th is divided into 13 steps. Serendipitously, the just and equal tempered versions of the scale only differ slightly from each other—the just version consisting exclusively of powers of the odd primes 3, 5 and 7.

Galen Brown, *God is a Killer*

The source audio for *God Is A Killer* is a recording of a sermon by A. A. Allen, a pentecostal evangelist/revivalist from the 50s and 60s. Allen's recording "God is a Killer!" was released on LP in 1965. I came across it several years ago on an NPR show about mid-century border radio—apparently during this time period some of the first radio with a national audience was broadcast across the border from Mexico from transmitters with vastly more power than was legal within the US, and Allen was one of the stars. In 2006, inspired by the excerpts I had heard on NPR, I tracked down a recording of the whole thing and built this piece around it.

Hunter Long, *the universe is no narrow thing*

the universe is no narrow thing is a work for improviser and live electronics that takes its inspiration from a passage in Cormac McCarthy's novel *Blood Meridian*:

"The universe is no narrow thing and the order within it is not constrained by any latitude in its conception to repeat what exists in one part in any other part. Even in this world more things exist without our knowledge than with it and the order in creation which you see is that which you have put there, like a string in a maze, so that you shall not lose your way. For existence has its own order and that no man's mind can compass, that mind itself being but a fact among others."

Takashi Miyamoto, *Garan for Piano and Computer*

This work is interactive computer music written for solo piano and a live computer electronics system. The sound of piano on the stage is sampled and processed by computer in real time, and diffused along with live piano performance in the hall. The piece is divided into five sections in A-B-A-C-A form. The main theme of the piano part is the repetition of a single note. This motif is developed and modified, even into clusters, and characterizes each section. Ten of real-time signal processing techniques such as Amplitude Modulation, Frequency Shift, Granular Sampling, and Glitch effect, are employed. The sound of piano performance is also analyzed, and its attacks and amplitude control some of the parameters in Max patch. The signal processing technique which has clear pitch structure, and the one which is noise base, interact each other, and make the apparent contrast between sections.

Nobuaki Yashima, *Homage to Fantasy*

This is my third work for instruments and computer. I got this work completed taking up the image from fantasy. As the music progresses, five players and computer generated tone will affect each other, forming a certain shape and soon it will get lost. Swaying the floating boundaries of certain things and uncertain ones, they only trace it.

Hiroshi Watanabe, *Anamnèse*

Anamnèse for flute and electronic was premiered by Kakeru CHIKU in the concert of Regards Ensemble in Paris in 2015. This piece is inspired by the concept "Anamnesis" in Plato's epistemological and psychological theory that means humans possession of knowledge from past incarnations and rediscovering that knowledge within us by learning. From this idea, the two levels of recursive procedure in the composition are derived: multipotential melodies and palimpsest of the sound. The multipotential melodies are realized in the global form of the flute part by the permutation of the motifs derived from one motif. Each motif permutated is diversified by the extended serial techniques that have analogs in traditional counterpoint, that is, uses of inversion, retrograde and retrograde inversion with the contraction or dilatation of duration as the case may be. The palimpsest of the sound is associated with vestiges of presence and the electronic part constitutes the multilayered sound of the flute part by the technique of spectral delays. It is a gap of melody's presence in the time and in the frequency. For the spatialization of electronic sound, the control of sound trajectory is often realized by trigonometric functions which plot rhodonea curves, lemniscate's curve, logarithmic spiral, Fermat's spiral and spring spiral.

Jelena Dabic, *silk_road_reloaded*

As an allusion to the historic trading route, the world's first and most famous online black market was created in 2011 under the name "silkroad.org". But the trading goods here were mostly drugs, weapons and various

digital items. The web site was active for almost three years before the operators were arrested. In the first part of this composition, the original Silk Road of ancient times is represented through quotations from folk songs from the Balkans. These are then developed so that the music moves closer and closer to our time, a time where technology and internet dominate everyday life, where one can even order drugs online to be delivered at home. A paradox: exotic goods that had to be transported on the Silk Road over thousands of kilometers centuries ago, today are just a few clicks away...

Madelyn Byrne, *Northern Flight*

Northern Flight is a composition for piano and computer generated sounds. This piece is intended to showcase the beauty of the piano and the technical power and thoughtful expression of the pianist. It also seeks to blend the timbre of the piano with the computer program's (SuperCollider) sounds. The power and beauty of winter holds endless fascination for me, perhaps because I grew up in Florida and New York. This piece is an expression of that fascination.

Haerim Seok, *Through the Contrabass*

Through the Contrabass is one of my Electro Acoustic Series for solo instrument and computer. When the bassist play the string bass, the sound will be produced, at the same time, the wind is pulled out through the F-holes. The audible sound becomes visible. This piece is started from the haze of sound which contrabass produces.

Dafna Naphtali, *Audio Chandelier*

Audio Chandelier is a performance/installation concept/system, created to use a point-source arrangement of sound. Often from of a single audio file, sound is dispersed into 8-16 speakers arranged in (ideally) asymmetrically in a large space. Using granular synthesis, one "grain" is sent to each speaker. Subtly manipulating the size and frequency of these looping sound "points", and various interpolation times, creates shimmering, moving and elastic effects on various types of pre-recorded and live audio as compositional gestures. In performance versions a MIDI keyboard or controllers are used to manipulate these gestures and to quickly and rhythmically route additional sounds into the space, treating the speakers as a virtual gamelan orchestra. The gestures created by the speakers and grains, create an auditory illusion of movement of sounds from speaker to speaker, when in fact they are not moving at all and are spatially static. Depending on the parameters used, the effect can be anything from simple reverberation (without added reverb) to very electronic sounds -- quick parameter movements-- turning grains into moving oscillators (sonically bearing some relationship to Stockhausen's Cosmic Pulses...).

Concert 12

June 14, 12:30-1:30 PM

Underground Theater

Program

Alice Shields

The Mud Oratorio

56'35"

Program Notes

The Mud Oratorio is a 56-minute 35-second long computer piece and libretto for dance commissioned by Dance Alloy of Pittsburgh and Frostburg State University (MD), with support from Pennsylvania Performing Arts on Tour.

After a series of artist residencies beginning in September 2002, the work was premiered at Frostburg State University, Maryland on April 4-6, 2003. Mark Taylor was the choreographer, and Barbara Thompson, lighting designer, with the dancers of Dancer Alloy. Photos of the production may be seen on www.aliceshields.com.

In the music, Shields uses her own recorded and electronically-manipulated voice, along with manipulated sounds from two Maryland swamps maintained by the Nature Conservancy, and a local biologist's imitations of swamp-birds, frogs and toads. Other sound sources include Tibetan ritual conch shells, an Indian shenai and an Indian flute. The piece was created on a Macintosh G3 computer, with ProTools and GRM plug-ins.

As dream-like as the libretto, the music is in three large sections, opening with a fantasy of the swamp in Spring, continuing into an imaginary Summer, and ending with Fall-Winter.

Concert 13

June 14, 2:00-3:30 PM

Underground Theater

Program

Josh Simmons <i>INDRA/NET</i>	7'24"
Hiromi Ishii <i>Aquatic</i>	5'52"
Brian Kelly <i>Winter Meditation</i>	14'25"
Weilu Ge <i>Innerhearing</i>	5'48"
João Pedro Oliveira <i>Et Ignis Involvens</i>	10'
Alexander Sigman <i>Nudes</i>	5'18"
Kayoko Nakamura <i>Song for Northern Lights</i>	2'18"
Francisco Eme <i>Apparent Movement</i>	6'13"
Eddie Farr <i>Erium</i>	9'07"

all works on this concert are videos

Program Notes

Josh Simmons, *INDRA/NET*

What would an artificial intelligence unit see while rapidly learning in its first few picoseconds of life?

Hiromi Ishii, *Aquatic*

This piece was inspired by the memory of my old colleague who was a specialist of marine acoustic and the SONAR- system. Symbolizing the activities of underwater-livings was the idea for this piece. The material for moving images is the photo of fishes taken at an aquarium. It was processed to produce total abstract images which show only its color- tone, light and shadow. It changes its shape and size three dimensionally beginning by a smallest dot to fulfill the frame, and to further transformation. The main part of music has been created from the recording of whales' voices. It was applied for the musical development, from the deep sea to the surface, and the difference between the acoustics of underwater and that of in the air was deliberately applied to structure the climax. The music has originally been composed as multi-channel acousmatic. In order to create close-relationship between sound and images, music and moving-images were composed in parallel by using several computers.

Brian Kelly, *Winter Meditation*

Winter Meditation is a slow and stark reflection on the isolation that comes with the winter season. It was composed using SuperCollider, Logic, and Adobe Premiere.

Weilu Ge, *Innerhearing*

Innerhearing explores the dichotomy between what is considered traditional and modern piano sounds. This also happens to correspond with external and internal sounds. In weaving a path through initially opponent ideas, they come together in a consonant union, opening up doors to new sounds that may only exist within the realm of imagination. The video was conceived by the composer and was realized by a group of student visual artists at the Shanghai Conservatory. Following the flow of the music, it combines lights and shadows from both inside and outside of the piano to create new, otherworldly shapes and patterns.

João Pedro Oliveira, *Et Ignis Involvens*

This piece is inspired on the first vision of the prophet Ezechiel (Ezechiel 1:4):

“et vidi et ecce ventus turbinis veniebat ab aquilone et nubes magna et ignis involvens et splendor in circuitu eius et de medio eius quasi species electri id est de medio ignis”

“And I looked, and behold, a whirlwind came out of the north, a great cloud, and a fire infolding itself; and a brightness was about it, and out of the midst thereof as the colour of amber, out of the midst of the fire”.

This piece was commissioned by Gulbenkian Foundation, and was composed at the composer's personal studio and at the University of Keele Electronic Music Studio. The audio part of his piece received the first prize at Metamorphoses 2006 Competition (Belgium).

Alexander Sigman, *Nudes*

Shot on analog video and without the aid of digital filters, *Nudes* is a sensual audio-visual experience of abstracted figures in slow motion. At once enticing and repellent, unfolding in a strained yet hypnotic gesture, the female figures elicit both the siren's call and the monotony of fantasy. Though they seem to beckon, one can never see their true details, their movements in a painful loop of heightened seduction without climax.

--Nicole Brending

Kayoko Nakamura, *Song for Northern Lights*

Song for Northern Lights is an electronic music composition with video installation shot by the composer Kayoko Nakamura. It is created on the basis of her personal journey to see the Northern Lights in Yellowknife in Canada. At midnight, the fantastic lights appear in the sky. The bright lights in gorgeous colors of the aurora appear reflected on the frozen lake. The mysterious lights seem to sing and dance through the night. Their voices start one by one, sometimes chasing one another, sometimes singing together. At last, they create beautiful harmony and disappear. It is a magical and mysterious phenomenon of the universe. They are a free and inspirational gift of cosmic nature. The music composition depicts their eternal performance by using synthesizer sounds on Logic Pro X and GarageBand.

Francisco Eme, *Apparent Movement*

The apparent movement is a phenomenon of human perception in which we perceive certain objects in motion when in fact they are not moving. An example of this is the apparent motion of the sky, because what really moves is the earth in its rotation and translation movement. Another example are the lines of the road, they really do not move, thus they are painted along miles and our eyes simply walk thru them. Now I live a period of constant road trips, and the apparent

movement of the road continues trapping me. The video was taken mostly with a phone camera, as there were not any planning. Whenever I discovered myself mesmerized by the apparent movement of the lines of the way, I took out the camera I had on hand and recorded. For the audio, the original sound of each shot was used, but digitally processed. No extra audio or synth was added.

Eddie Farr, *Erium*

Erium, originally written for planetarium, is an exploration of three frequency ranges. From beginning to end the piece moves from around 220 Hz down to 60Hz and up to 4000 Hz. This is represented visually by three morphing images.

Concert 14

June 14, 4:00-5:45 PM
Playhouse

Azumi Yokomizo
In a Dream 7'27"
8 channel fixed media

Program Notes

Program

Gary DiBenedetto
Battle 7'39"
8 channel fixed media

Jennifer Hill
z-77 5'
2 channel fixed media

Ronald Parks
Deluge 5'
2 channel fixed media

Travis Garrison
New Directions in Automobile Repair and Demolition 8'11"
2 channel fixed media

Roberto Palazzolo
Materia 10'02"
2 channel fixed media

Momilani Ramstrum
Stopped in Time 7'35"
Momilani Ramstrum, voice

INTERMISSION

Brett Gordon
Écuelle 7'14"
2 channel fixed media

Joel Gressel
Deconstructing Maria 8'38"
2 channel fixed media

Dariusz Mazurowski
Depth of Field (Hidden Dimensions Part 3) 14'
6 channel fixed media

Nathaniel Haering
Resplendent Shards 7'55"
Shaun Cayabyab, vibraphone

Gary DiBenedetto, *Battle*

Some things never change. *Battle* utilizes sound representing three sources: children in playgrounds, political speeches, and military weaponry. The primary objective of the piece was to utilize contrasts within the three sources of sound to express inconsistencies of human sensibility. The piece calls for the power of love to persuade a more compassionate humanity to reject conflict that leads to war.

Jennifer Hill, *z-77*

Paper is a very convenient and unique noise generator.

Ronald Parks, *Deluge*

In *Deluge I* was interested in finding and exploring the space between polyrhythm and granular coalescence. Individual sound events combine to create multi-layered polyrhythmic sound masses and move into and out of perceptual fusion. Micro and macro structure are mirrored. Evolution of grain content provides an added layer of propulsion. *Deluge* was realized at the Winthrop University Computer Music Studio in 2008 and was written for the 17th annual Florida Electroacoustic Music Festival. Special thanks to Dr. LH Dickert for his assistance in providing sound source materials for *Deluge*.

Travis Garrison, *New Directions in Automobile Repair and Demolition*

This is not the future.

Roberto Palazzolo, *Materia*

Materia is an acousmatic composition; it was created in studio through a computer and processing program and audio mix. The materials has been manipulated with granular synthesis and FFT program, later the sounds were edited and orchestrated creating musical structures that move in stereophonic space. *Materia* is music created by sounds from recordings of common objects and material of all kinds: plastic, polystyrene, metal, ceramics, wood. Towards the end of track there are also environmental sounds.

Momilani Ramstrum, *Stopped in Time*

Stopped in Time for voice and interactive electronics and interactive multimedia art. *Stopped in Time* in a voyage through a day. Each moment of contact is stopped, shifted and reignited. How long does a fire burn? How intense is the moment of stillness? In this piece the composer is the vocalist, programmer, and instrument designer and visual artist. Her voice is recorded in up to 12 tracks using her patented wireless MIDI glove -

designed and created to trigger real-time vocal recording and digital signal processing in Pure Data. The piece is composed in real-time with voice alone, creating a dense landscape of sounds, bells, and vocal utterings, which create an exploration of time and memory. In this piece the voice improvises on the visual art and the art responds to the pitch, density, and intensity of the vocal improvisation. The voice improvises on the art while the art responds to the voice.

Brett Gordon, *Écuelle*

The idea for this piece was to explore the range of possibilities available to me using live electronics with four individual recordings of Tibetan bowl strikes. Several Max patches were created specifically for the purpose of treating the field recordings I had made. These were triggered dependent on frequency, resonance, volume etc. of the original strikes and then manipulated using patches written for Lemur, via OSC and MIRA on an iPad. This allowed me the flexibility to control not just the effect parameters, but the recordings themselves, using gestures allowed by the patches. Some of these were deliberate while others were improvised. The results are that the tonal qualities of the bell are heard in their purest form as well as being totally de-constructed.

Joel Gressel, *Deconstructing Maria*

During 2013 and 2014 I wrote several pieces, each containing less and less melodic material, until I had reached the extreme point of using only one melodic strand (albeit, forward, upside down and backwards) for entire pieces. I broke away from this constraint for a while, but returned to it (for the last time?) in *Deconstructing Maria*. A 31-note melodic strand that begins with a three-note Bernstein "Maria" motif cycles through the same row form twice. After one repetition, inversions and retrogrades dominate until the opening returns five minutes later. The rhythms of all the melodic lines in the piece are shaped (by force of habit) by ratios that expand or reduce successive measures as well as the beats within these measures. The normal 12-tone square of 48 row forms has also been distorted by interpreting the numbers not as members of the chromatic scale, but as indices to three ascending diminished-seventh cycles. Transposed rows have segments in common, but no two are the same. It is quite easy to ask the computer to overlap these melodic lines with different instrumental colors at different speeds. *Deconstructing Maria* was composed in the summer of 2015 on my home computer using an updated version of the Music 4BF program, an ancestor of CSound, that presumably no one else has used since the 1980s. All the sounds were digitally synthesized.

Dariusz Mazurowski, *Depth of Field (Hidden Dimensions Part 3)*

Milliseconds, seconds, minutes, hours, days, weeks, months, years, decades, centuries, millenniums... Is time the fourth dimension? Or just one of many dimensions, parameters of multidimensional spacetime? How many hidden dimensions are there? According to the linear

concept, time is a measure in which events can be ordered from the oldest (past) through the present and even into the future. We may have memories of the past, but not of the future. But what if? If it's possible to travel across multidimensional spacetime? If time has not linear, but much more complex structure? Is a timeline just a straight line or not? *Depth of Field* is the third and final part of *Hidden Dimensions*, large-scale electroacoustic composition, which may be performed as a separate piece also. The music was composed and recorded at the De eM Studio between January 2014 and April 2015. Main audio sources for this composition include complex analog, digital and hybrid synthesizer patches, various textures created with the use of phase vocoder technology, analysis and resynthesis of various source samples and combinations of all sources. The complete version of *Hidden Dimensions* was premiered during Cross-Art Festival 2015 (Saint-Petersburg, October 2).

Nathaniel Haering, *Resplendent Shards*

In the tradition of Javanese gamelan, brass instruments are forged in a way that creates intentional tuning discrepancies between each instrument in the ensemble in order to create a "shimmering" sound. It is often nearly impossible to create this fluttering clash of intonation with only one instrument, however, the vibraphone has its own rotating resonators to rectify this. When this mechanical technique is combined with subtle controlled shifts in the tuning of the electronics accompanying the vibraphone, this shimmering effect is even more amplified. The electronics in this piece act as an extension of the instrument, intricately moving in and out of the expression provided by the live performer. The electronics and performer work together to intensify the shaping of phrases and interweave to create more fascinating undulating textures. This creates a pairing of electronic and acoustic instrument that creates not two separate entities but one more powerful malleable vibraphone with enhanced artistic capabilities. The unique timbre and nuanced changes of pitch that occur when striking the vibraphone with the damper fully in contact with the bars is a tantalizing possibility for the vibraphone that is seldom used musically. The use of this technique combined with the movement from normal striking position to playing over the nodes as well as the use of bows, harmonics, and pitch bending, results in a piece that fully explores the timbral possibilities of the vibraphone.

Azumi Yokomizo, *In a Dream*

This work expresses a story of a mysterious dream. There are a variety of electronic sounds arranged in a rhythmic cadence pattern moving alternately forward and backward. The intensity of the pattern changes from light to heavy and back again. We feel like it is an endless story when we hear it repeatedly.

Concert 15

June 14, 8:00-10:30 PM

Playhouse

Program

Mark Phillips
Waiting for Lucille 10'10"
Eddie Farr, alto saxophone

Liliya Ugay
Drawn in the Fog 8'30"
Ford Fourquarean, clarinet

David Taddie
Tracer 7'30"
Keith Kirchoff, piano

Pierre-Henri Wicomb
Solecism 8'30"
Mathew James, French horn

Douglas Osmun
soliloquy 7'49"
Douglas Osmun, electric guitar

Nicole Carroll
Hand of Marseilles 9'30"
Keith Kirchoff, piano

INTERMISSION

Ted King-Smith
Soundtrack of an Open Road 9'
Peter Prosser, cello

Giovanni Costantini
Traccia sospesa 7'35"
Keith Kirchoff, piano

Eleazar Garzon
Invisible Voices 9'25'
2 channel fixed media

Una Monaghan
The Chinwag 4'50"
Una Monaghan, Irish harp

David Ibbett
Branches 6'30"

Transient Canvas
Amy Advocat, bass clarinet
Matt Sharrock, marimba

Clelia Patrono
Blue4Notes 8'35"
2 channel fixed media

Lou Bunk
Luna 8'40"
Erin Rogers, alto saxophone

Program Notes

Mark Phillips, *Waiting for Lucille*

For some listeners, the name Lucille will bring to mind a connection to American Blues, early Rock 'n' Roll, an old TV sitcom, or perhaps even an older relative. The once-common name has become increasingly rare. What I like about this title is that it's difficult to say the name without the beginning of a smile crossing your face. Whatever you find yourself waiting for as you listen to this piece, I hope you have found it by the time the performance ends. Along the way you will hear a lot of samples from my school's vintage 1927 bass saxophone, including a quasi drum kit made entirely from recordings of the noisy key mechanics.

Liliya Ugay, *Drawn in the Fog*

Drawn in the Fog was inspired by the famous Soviet animation film "Hedgehog in the Fog" by Yuri Norstein. Whenever I watched it as a child and as an adult I always questioned myself: what if Hedgehog would not be saved from the river by the secret "someone", and how did Bear feel waiting and calling for the Hedgehog while the latest was wondering in the foggy forest? Through such thoughts I expressed my personal attitude to this masterpiece. The timber of a clarinet has a particular importance in the original score of the "Hedgehog in the Fog"; therefore, it seemed to me very appropriate to use the clarinet and electronics as the instrumentation for this idea. I used the sounds from the film as the only source for the electronics part of my composition.

David Taddie, *Tracer*

Use of the stereo field produced by electronics to increase the apparent acoustical space of a solo instrument is a process that has interested me for a long time. *Tracer* makes extensive use of digitally processed piano samples as well as purely synthesized sounds to provide expanded resonance of the harmonic fields implied by the piano's lines and to expand the piano's apparent acoustical sound space. At times, the roles are reversed as the piano supplies harmonic and/or gestural intensification of the electronics. Overall, the piece involves a kind of developing variation where the material is developed and varied, those variations providing the basis for further variation. In addition to "traditional" electronic type sounds, the electronic part often serves an orchestral function. *Tracer* was commissioned by and is dedicated to pianist Mark George.

Pierre-Henri Wicomb, *Solecism*

The piece *Solecism* is a work for horn in F and electro-acoustic soundtrack (5.0 surround sound). The impetus for the piece is the unpredictabilities that occur when the composer and the player explore more uncommon extended playing techniques. I used the natural horn and focussed on the restrictions of pitch, sound, range etc. of this earlier instrument. This I used as a hypothesis and superimposed it onto the modern horn to create a similar predicament. But, here, new restrictions had to be created. This led to exploring unconventional and unique playing methods as a substitute for the 'short comings' of the natural horn. The result was a filtered and/or altered sound-world, but mostly quite unpredictable. The title also refers to this outcome in that it implies 'incorrect' use of the instrument, a faux pas or a mistake. I suggested a few extended ideas to the horn player towards a sample bank of sounds in which I also gave him the freedom to explore and record ideas of his own. The unpredictabilities and/ or glitches occurring from applying unusual playing techniques were used as a basis for the soundtrack where they were further manipulated and dissected to find unique sonic oddities deeper within these glitches. The score also fed off these sound samples as some of the samples were notated to become musical material or the starting point for material. The acoustic and electronic mediums of the piece meet or merge through microtonality, intervals implemented over both mediums, timbre, an extended 'harmony' and synchronisation within rhythmical moments, to mention a few. EXTRA: The piece is a commission from the Canadian horn player Mathew S James, who is in the process of studying this piece, but has not yet performed it. The world premiere is planned for some time in the first half of 2016. The recording I am submitting is a MIDI horn rendition of the horn part of the piece together with the soundtrack.

Douglas Osmun, *soliloquy*

soliloquy was written as a part of my ongoing experiment in using live processing to extend the performance

capabilities of the electric guitar. In this piece, a gentle, spacious expanse is created. This sound world is explored through contrasting dense and thin textural layers occurring throughout the work, until the listener is eventually pulled out of the space through droning textural swell at the very end of the piece.

Nicole Carroll, *Hand of Marseilles*

Standing upon the precipice we seek answers to unknown questions. Unseen, unheard forces shape the paths below and before us, drawing us to illuminate the darkest recesses of our mind. As we navigate through the multitudes of our consciousness, serene moments of naive clarity and quiet introspection are tangled with delirium as we are overcome by the chaotic rush of past and future possibilities. This piece is the first in a series using Tarot as a chance system for composition. Tarot mappings relate to motivic transformations and processing parameters. The Fool, representing the primary motive, is transformed as she journeys to meet other characters of the Major Arcana.

Ted King-Smith, *Soundtrack of an Open Road*

Soundtrack of an Open Road describes the pursuit for sanctuary, in the form of a calm and open road. From 2011-2013 I found myself driving more and more, and it was during these drives, especially those going cross-country, I was able to find a kind of mental clarity. Since then the sounds of a car and the road have been ingrained in me. The piece starts aggressively, depicting elements of road rage and anxiety. Gradually the journey becomes calmer, and the sounds of cars eventually fade away, leaving the cellist in a moment of solitude and sanctuary in the form of a solo cadenza. However, this solitude is brief, as the chaos of cars and roads return before the cellist is able to find their way home.

Giovanni Costantini, *Traccia sospesa*

The piece evokes events, places, sounds and feelings related to the First World War. The piano is played in a "non-classical" way, exploring new sonorities useful to convey in the listener pain, dismay, disbelief. The electronics consists in a textures created through elaborations of piano sounds: an alter ego with which the piano can dialogue, in an atmosphere suspended between memories and uncertainties.

Eleazar Garzon, *Invisible Voices*

Invisible voices is an acousmatic piece composed in 2013. It's an abstract soundscape where, in due course, we can recognize some sound of piano and harpsichord played in an unconventional way. *Invisible voices* is, the composer thinks, music to enjoy without any guidelines. The listener when listens this music could create its own poetic feelings.

Una Monaghan, *The Chinwag*

The Chinwag is a new piece for traditional Irish harp and live electronics, based around a conversation between three elderly ladies in a house in rural Donegal, Ireland, in 2012. Over tea and currant bread, they discuss funerals, the rose bushes, emigration, picking blackcurrants, and the secret to a long life. Snippets of the ladies' voices are manipulated live using pitch detection and motion sensor. The resultant sound is a merging of melodies and life stories – an impression of the chinwag rather than the privilege of the whole conversation. This piece is dedicated to Rose McCann.

David Ibbett, *Branches*

I began collaborating with Transient Canvas in early 2015, and was immediately drawn to the many deft and detailed rhythms that emerged organically from clarinet slaps and stabs, marimba tones and resonator clangs. I was excited to combine these sounds in complex layers, and thus began a process of electronic sampling and experimentation. *Branches* is the result. Over the course of the piece, contrasting grooves branch out from a central trunk, interweaving lyrical melodies with dance rhythms in an expanding world of sound.

Clelia Patrono, *Blue4Notes*

Blue4Notes is a piece for guitar and electronic music in four movements. Each movement develops an interaction between concrete sounds and electric guitar sounds, resulting in an ethereal, intimate soundscape. The sounds used are the reworking of concrete sounds and single notes on the guitar produced by a tool called E-BOW (Electronic Bow). All the sounds were treated and processed with the use of granular synthesis, equalizers and filters resonance. Blue is the color of the night, the perfect backdrop for those long notes, pulling, heartbreaking.

Lou Bunk, *Luna*

Crescent moon -
bent to the shape
of the cold.

-Issa

Concert 16

June 15, 12:30-1:30 PM

Underground Theater

“Contact”

curated and performed by:

Ursel Quint
Barry L. Roshto
Annelie Nederberg
Johannes Quint
Christian Banasik

Program

Prefix	5'
Barry L. Roshto <i>Prelude</i>	8'
Christian Banasik <i>Kontaktanzeigen/Personals (I Am)</i>	7'
Annelie Nederberg <i>Feed Back</i>	7'
Johannes Quint <i>Magische Realismus</i>	10'
Ursel Quint <i>Looking for Contact</i>	6'
Snowkrash, Nederberg, Banasik, Reeder <i>Postlude</i>	8'

Program Notes

Prefix

5 minutes before the concert begins two videos appear: one of Barry sporadically walking across the left screen and one of Ursel walking across the right screen.

Barry L. Roshto, *Prelude*

5 minutes after the video starts, Ursel and Barry enter the stage and begin playing the contact microphone instruments. The sound is manipulated and mixed over 8 output channels using Max/MSP. When their images on the screen stop, stand and turn, facing the audience, the first tones are heard from their perspective melodicas. The piece ends when both of the videos freeze with the images of U. & B. facing the audience.

Christian Banasik, *Kontaktanzeigen/Personals (I Am)*

Ursel and Barry appear on the video screens, sitting, reading the personal ads. Ursel is on the left screen reading *Die Zeit*. Barry is on the right side using an iPad to read the New York Personal Ads online. Christian's piece for two performers, sound objects, electronics and video is based on personal ads. Virtual and real voices, reading and writing of the ads are the basis for all acoustic and visual material within the development structure.

Annelie Nederberg, *Feed Back*

A composition involving a special apparatus of intercom speakers and headsets developed by Annelie, exploiting the feedback loops encountered when they come into contact.

Johannes Quint, *Magische Realismus*

Based on a text by Novalis, Johannes composed an aleatoric Supercollider piece for two iBooks, two video projectors and two Midi keyboards, premiered at the Cologne Music Night in Sept. 2015. Ursel plays her keyboard to type successive letters of the text onto the right screen and to play detuned bell-like electronic sounds. Barry accompanies this action with swelling micro-tonal sine waves and gradually reveals an arrow approaching a vertical line on the left screen. It is the central point of the entire performance, slow moving and peaceful; a moment of possible contact.

Ursel Quint, *Looking for Contact*

On the left screen there is an empty power strip, on the right screen there is a power cable and plug. As Ursel plays the first melodica motives, the cable begins to dance as if charmed by the tango music. Barry accompanies the melodies on a second melodica and minimal percussion on the contact microphone instruments. The climax and end of the piece coincides with the plug entering the left screen and finding a socket... and a spark.

Snowkrash, Nederberg, Banasik, Reeder, *Postlude*

The finale scene is an improvisation by all of the actors and composers, including images and sounds from the previous movements, as well as cell phones to send control data from its camera and gyroscopes (Apps by David Reeder) which manipulates the two videos and electronic audio.

Concert 17
 June 15, 2:00-3:30 PM
 Experimental Theater

Joel Pixley-Fink
Weighting 8'35"
2 channel fixed media

Program Notes

Program

Navid Bargrizan
Lava Illogica 9'47"
16 channel fixed media

Francisco Eme
Cuerno de Chivo ("Goat's Horn") 4'
2 channel fixed media

Jon Anderson
Lati 10'40"
2 channel fixed media

George Karst
Poem IV 5'22"
2 channel fixed media

David Gedosh
*Guitar Construction #2:
 Progressive Fracture* 6'15"
2 channel fixed media

Benjamin Whiting
Illumina! Arabidopsis thaliana 9'17"
8 channel fixed media

Edgar Berdahl
rorrimirror 4'01"
16 channel fixed media

Michael Clemow and John Paul Schlegelmilch
Waver: Analemma... 8'
8 channel improvisation

Hanae Azuma
watercolor painting 5'30"
16 channel fixed media

Navid Bargrizan, *Lava Illogica*
 What gets lost in translating a heavy philosophical text such as Wittgenstein's *Tractus Logicus Philosophicus*, from German to English? How do we get lost when we are confronted with such a dense philosophical text, for the first time? *Lava Illogica* touches upon these two issues, by means of processing sounds emerged from recording four voices, while reciting parts of Wittgenstein's text in German and in English. This piece applies various techniques of digital sound processing and is arranged for sixteen channels.

Francisco Eme, *Cuerno de Chivo ("Goat's Horn")*
 In 2006 Mexico's President Calderon launched a war against the drug cartels. Violence soared to the point of becoming a way of life in certain areas of the country, thus creating a "culture" of drug trafficking and violence. One of the strongest symbols of this "culture" is undoubtedly the "goat horn", the popular name for the AK47 assault weapon, the weapon of choice for drug lords and hit men. Weapons have been seized, entirely dipped in gold or encrusted with diamonds belonging to big capos as amulets or status symbols. There are also several popular songs that refer to it, and hundreds of pictures of men and women posing with this gun, including politicians. The piece is based on two types of sound materials, audio recordings of actual clashes between soldiers and drug traffickers, obtained from an investigation of journalistic content, and a "narco-corrido" (folk music that speaks of drug exploits) played by the band "Los Dareyes de la sierra" called "goat horn". The song talks about the legendary weapon AK47 and its "heroic" use by a Mexican drug lord. In the piece a musical group is interrupted by gunmen and that's when the languages are intertwined and start making music together, although it's a music of death. This composition is not meant to glorify this violence "culture", rather it is meant to provoke awareness of a reality lived by many.

Jon Anderson, *Lati*
 This work is an acousmatic, fixed media study derived from samples of acoustic string bass performed by Charles Paul. We utilized a variety of FFT processing patches in Max/MSP to construct a sonic environment that reveals only the processed audio of the bass.

George Karst, *Poem IV*
 The title of this piece identifies it as the fourth in a series of my pieces fashioned from acoustic sounds. The previous works in this series included recorded sounds

of a factory, all-digital synthetic sounds, and miscellaneous mechanical and motor sounds. This fourth piece is composed using birdsong in a pasture located two hours east of Chicago in rural Indiana. In composing this piece I used a multi-track digital editor, various effects of signal processing, and intricate layers of sound to sculpt the piece. The result is a meditation comprised of an aesthetic reflection of evening and new sounds that augment the encounter.

David Gedosh, *Guitar Construction #2: Progressive Fracture*

Guitar Construction #2: Progressive Fracture is the second in a series, an homage to my early musical roots and formative years as a musician.

Benjamin Whiting, *Illumina! Arabidopsis thaliana*

This piece represents the ongoing artistic and scientific collaboration between genomic biologist Aleel K. Grennan and myself. Grennan is studying the rate of photosynthesis between a natural wild type of *Arabidopsis thaliana* leaf and three genetically engineered mutants with different sizes of chloroplasts. I took the data she provided me, sonified and incorporated the results in an 8-channel surround sound piece of electroacoustic music. While the piece is peppered with various processed sounds of found objects, I designed the majority of the sonic material in DISSCO and KYMA, incorporating Grennan's data into several parameters (such as ADSR envelopes, spatialization within the 8-channel acoustic field, &c.), thus creating a wealth of stylized sounds that represent each different type of leaf. Formally speaking, this piece contains three major sonification sections, each connecting to the next through transitional passages implementing the sonified data in more intuitive, capricious ways. The three major sections portray respectively the percentage of light reflected, absorbed, and transmitted when coming into contact with the wild-type *Arabidopsis* leaf; the movement of chloroplasts among the starchy membrane within all forms of the leaf; and the percentage of light reflected off of, absorbed into, and transmitted through the three genetic mutants.

Edgar Berdahl, *rorrimirror*

Imagine listening through a "sonic mirror" into another universe that behaves according to different laws of physics. *rorrimirror* is just the kind of music composition that would span both universes by straddling this sonic mirror. 62 virtual metronomes bounce on top of 62 virtual resonators. Physical modeling is an intriguing sound synthesis technique for electroacoustic music composition. Complex virtual physical systems (consisting of springs, masses, dampers, resonators, strings, and more) are designed and interconnected with each other to realize models for generating intricately organized sounds. The physical model for this composition has been designed to be capable of leveraging high-density loudspeaker arrays in ways not normally accessible to electroacoustic music. For this

reason, each of the 62 mechanical resonators is connected to its own loudspeaker channel. In this manner, each channel can be metronomically controlled, resulting in an output signal that is completely decorrelated from the other output signals. For NYCEMF, the 62 channels have been mixed down to 16 individual channels. A stereo version is provided for now for convenient listening.

Michael Clemow and John Paul Schlegelmilch, *Waver: Analemma...*

Waver is an improvisational piano and live-sampling duo. Their music explores lush cinematic soundscapes, dense noise, and hypnotic minimalist textures. The music is set in motion by the sampler capturing sound from the acoustic piano and sending it back transformed, sometimes barely recognizable. A dialogue ensues between acoustic and electronic sounds, musician and machine. As this process unfolds, sonic landscapes emerge that are simultaneously synthetic and organic. As the live sampling instrument cannot produce sound until it has captured a phrase from the piano, in a performance the pianist must begin the first improvisation. Once the live sampling instrument has captured a phrase from the piano, that material is used to create new sounds through a wavetable synthesizer. These can range from echoes of the original phrase to entirely different timbres and surprising textures. Using sensitive gestural input systems that provide nearly realtime control of sound processing, the electronics are able to both respond to and shape the music in a moment to moment flow. In the course of an improvisation the piano and electronics influence each other and move towards a synthesis, creating a kind of "Meta-Piano". The next step in the development of *Waver's* performance is to expand the number of speaker channels from stereo to give a new spatial element to the music, and to create a more immersive sonic experience for the audience. The realtime input system allows that the relationship between the speakers in the array can be changed throughout the performance as a function of the live-sampling instrument. A piece may begin in mono with only the acoustic piano, and move through progressively more complex permutations, fractalizing the acoustic sound through various artificial spaces.

Hanae Azuma, *watercolor painting*

I was trying to create this work thinking how to paint with watercolor. Like a watercolor painting, I wanted the sound and music to overlap and have layers gradationally. 3D sound space would help the audience to feel like listening music in a watercolor painting hopefully.

Joel Pixley-Fink, *Weighting*

Weighting is a piece that employs ambiguous and slowly morphing sound sources, repetition as change, and stasis to create tension. The piece is formed from three different sections. The first section introduces the sonic materials and realm. A steady foundation allows for safe experimentation and helps create tension. Following that is a spacious, contrasting section, with very quick, sharp bursts of sound, designed to break you out of the first part and leave you with only a memory of it. The final section is in a way a memory of the first part. It's washed out and all the details have blurred together, it all happens at once, kind of like how memory works. It's hard to remember the order or how things developed but easy to remember the events, or in this case the timbres or sounds that were used. I want the last part to feel like a lead weight – super heavy but nothing is happening. I like the duality of the concept of 'nothing happening'. It's kind of like life: Everything is happening, but if we are lost in our mundane routine it can feel like nothing is happening, like there is a weight on us holding us in place.

Concert 18

June 15, 4:00-5:45 PM

Playhouse

Program

Jia Li
Water Imagination 10'01"
8 channel fixed media

Joshua Tomlinson
Convergences 8'15"
2 channel fixed media

Julius Bucsis
Stories from an Alien Pond 1'40"
2 channel fixed media

Fernando Egido
Cognitive Dissonance 12'30"
8 channel fixed media

INTERMISSION

Clarence Barlow
ertur(16'04"
video

Francesco Galante
Let us free the earth from fixed immobility 9'40"
2 channel fixed media

Jerod Sommerfeldt
Dharma in Excelsis 7'07"
2 channel fixed media

Corey Cunningham
Bind up my Wounds 5'30"
2 channel fixed media

Patrick Long
Glyph Tropes 12'
**Patrick Long, percussion
video**

Program Notes

Jia Li, *Water Imagination*

This piece is inspired by sound of water. The artist hears and records many sound of water and put them in sound field through ambisonics. So This piece consists of sound from water and its variation, reflecting an imagination of water. The artist also want to show the concept of environmental protect. Because some area in the world are encountering drought, such as Yun Nan in China, Palo Alto in USA. So the piece begin from drops of water and end to that. In the processing, there are many variations coming from water imagination, even the rain of cats and dogs. This piece includes multichannel design, which shows variant motions and multi-position audio material in the listening space.

Joshua Tomlinson, *Convergences*

Convergences explores the merging and juxtaposition of metal and wood, sound and silence, momentum and stagnation. The electronic medium allows a composer to create a unique musical environment in which sounds can simultaneously exist near to and distant from the hearer. In this piece I use these electronic tools to create that dualistic environment which is an unnatural auditory occurrence. The work is composed with two basic elements: metal and wood, which are featured in their own space at various points in the piece. Where they converge, the cold metallic gestures are contrasted with the warmth of the wood – the metal aggressive, the wood gentle.

Julius Bucsis, *Stories from an Alien Pond*

Stories from an Alien Pond depicts an imaginary interaction between life forms in and around a pond of liquid on another planet. The piece was inspired by the haiku poem, Old Pond by Matsui Basho and the structure of the piece is set according to the traditional haiku form. It was composed in 2015.

Fernando Egido, *Cognitive Dissonance*

This work tries to inquire about the replacement of the concept of dissonance associated to material with the concept of dissonance associated to the cognitive tasks derived from the listening. The advantage of the cognitive dissonance is that the tension of the work is not based on the material objective properties, but in the manner in which the material is processed. Thus, we find a way of saving the possible depletion of the dialectic of materials. But in order the tension to not depend on material properties associated with a parameter, it is necessary that any sound parameter is central in the sonorous discourse. To avoid this centrality the composer has developed a number of compositional techniques that make possible that any parameter works as central. For this purpose he has created a series of algorithms in which the sound objects are treated as datum axes. The work uses multiple simultaneous datum axes, none of them determining to others, nor working as central. The work is a superposition of several reference axes in which the parameters of the sound objects are determined by their relative position to other ones (in such a way that any datum axis can't be considered as central). Each reference axis works as a pattern repeated at a different speed. The position of each pattern with respect to each other is measured by the phase. We have a very deterministic system, with cross determinations, for example, the timbre of a datum axis is determined by the pitch of another axis and the pitches of the events of this axe are determined by their position with respect to a third axis.

Clarence Barlow, *Jertur*

Requested to write music for a showing of Alphonse Mucha (1860-1939) paintings, I decided to base the music on that of Mucha's contemporary and compatriot, Leoš Janáček (1854-1928), born, like Mucha, in Moravia. Thirty-seven selected Mucha paintings are matched by an equal number of Janáček pieces, many of them movements of larger works. The larger the paintings are in area, the longer the music excerpts are, matching space with time. At first the music is constrained in range to a minor seventh, all notes outside this range being discarded. The notes are also redistributed among five instruments – flute, clarinet, violin, cello and piano, widely panned from far left to far right – and the pitch range gradually widens to just over four octaves. Analogously, only the most widespread color of each painting is shown at first, the rest being rendered in grey. During the run of each Janáček excerpt, the colors of the Mucha works expand in range within a rectangle widening from a point at the image center, to finally include all original colours in the full-sized rectangle. This work bears the title *Jertur*, which – like the widening spaces of pitch, area and color – could expand to words like aperture, apertura, copertura, abertura/cobertura or obertura, all implying the spatial act of opening or covering. The microtonal tuning derives from the equal division of each of nine tempered perfect fourths by seven. In this audio track, the sounds were generated by the East West Symphonic Orchestra Platinum sample package.

Francesco Galante, *Let us free the earth from fixed immobility*

Let us free the earth from the fixed immobility, this is the title of the piece. It is the first part of a project divided into three major parts. It was composed in the 2012 at the electronic music studio of the Conservatory of Music of Cosenza City. The project was imagined as a kind of acousmatic theater and all the materials I used are voices and electronic synthesis. Two kind of source voice were used: few voice fragments recorded in studio, while the other ones are derived from some recordings coming from the street during the G8 summit in Genoa. The electronic sound blocks were generated by a very particular additive synthesis. In only one case some sound blocks (both electronic that voice) are subjected to a pseudo-granulation. There is no text, but everything comes from the process of elaboration of the few fragments of voice that you can hear at the beginning of the piece. The piece ends with a very dramatic sound of voices, they were strong processed. The music form of the piece oscillates between contrasting climates and dramatic accumulation points. The structure consists in a sequence of 8 different sound panels.

Jerod Sommerfeldt, *Dharma in Excelsis*

Tibetan Buddhist chant, audio artifacts from aliased signals, singing bowls, music boxes, small clicks, and frequency modulation all play a role in this work that explores contrasts between sounds that are meditative and harsh, faint and present, delicate and grating.

Corey Cunningham, *Bind up my Wounds*

Bind Up My Wounds, for fixed media, is an adaption of a piece originally written for an interactive dance collaboration. The work is centered around a monologue taken from Shakespeare's *Richard III*, in which the main character, King Richard, reflects on the various acts he has committed to achieve his throne. Using this text, the work attempts to create a narrative that examines the human conscience, and one's own awareness of it. The monologue is split into several sections, meant to depict both Richard's consciousness as well as the external pressures and commentaries that drive his actions.

Patrick Long, *Glyph Tropes*

Piece for one solo electronic percussionist and interactive computer media system (audio and video.)

Concert 19

June 15, 8:00-10:30 PM

Playhouse

Program

Christopher Biggs
Contraposition 12'

Keith Kirchoff, piano
video

Christian Banasik
Tree Blossoms II 9'

Maja Cerar, violin

Barry Schrader
Ravel 15'30"

Keith Kirchoff, piano

Mickie Willis
Corpora Nebulae 20'

2 channel fixed media

INTERMISSION

Steven Kemper
Lament for Flute and Computer 9'07"

Wayla J. Chambo, flute

Jocelyn Ho
Sheng 15'

Jocelyn Ho, piano

Yuriko Kojima
Undulations for Violin and Max 10'

Maja Cerar, violin

Hans Peter Stubbe Teglbjærg
Rippled Reeds 14'

Tony Park, bass clarinet

Program Notes

Christopher Biggs, *Contraposition*

Contraposition was commissioned by and is dedicated to pianist Kari Johnson. This work is organized in the manner of a traditional Baroque dance suite. Baroque dance music is almost all binary in its formal structure; however, these movements are not in binary form. Extrapolating from the binary principle, each movement of this work focuses on one or more oppositional ideas, either within and/or between the various media. Any or all movements of the work can be presented and in any order.

Christian Banasik, *Tree Blossoms II*

The documentary film *Baumbluetenzeit in Werder* (1929) by Wilfried Basse describes an old folk festivity which took place every spring in Werder, a little town near Potsdam / Berlin. The violin player is like an observer, a "singer" who makes a journey through the sounds and harmonic levels, images and short stories of individual unknown but real protagonists. The electronic soundtrack is based on prepared and granulated piano sounds which symbolize the tradition of a silent movie companion and original voices from recordings of the 1930's which represents an abstract reminiscence of the *Threepenny Opera* by Kurt Weill as a blurred music from a far distance. For me this work with its satirical-critical texts portrays a supplementary level, a commentary to Basse's film statement. The director uses documentary-poetic means which can also be understood humorously and satirically and which also seemed to him to be in accordance with this tradition.

Barry Schrader, *Ravel*

Maurice Ravel is one of my favorite composers of the past. I admire his sense of economy with musical ideas, his expansion of developmental writing, and his extension of traditional structures, and I consider him to be a master orchestrator who greatly expanded the role of timbre. In *Ravel*, for piano and electro-acoustic music, I am not trying to imitate Ravel, but rather to create something that captures the spirit of his music. Only electronically generated sounds have been used in the electro-acoustic music accompaniment; no concrete material has been employed. *Ravel* is in three continuous movements, each based upon a small amount of musical material from Ravel's works: the first movement is based on the first two measures of the *Prélude* from *Le tombeau de Couperin*; the second movement is based on the second, third, and fourth measures of the second movement of the *Piano Concerto in G*; the third movement is based on the first measure of the "dawning" section of *Daphnis et Chloé* and also the last two measures of *La Valse*. In creating larger musical structures from a very small amount of material, I continue a musical pursuit that has become foundational to my compositional style and thinking. To a

great extent, the study of Ravel's music is one of the paths that has let me to this aesthetic.

"We should always remember that sensitiveness and emotion constitute the real content of a work of art."
Maurice Ravel

Mickie Willis, *Corpora Nebulae*

Corpora Nebulae is a symphonic poem composed of musical gestures suggested by images of interstellar formations photographed through the Hubble telescope. The printed score of *Corpora Nebulae* was created and engraved using Finale 2010 and realized as audio files for this recording through playback of Garritan orchestral instruments samples. Each individual instrument or instrumental group that shared the same musical part was edited in Finale 2010, then recorded as a separate .wav sound file. Each of those individual instrumental parts was imported into Cubase 5 to create a 28-track VST file. After editing, a 2-channel stereo mixdown was made which was then imported into Wavelab 6 for final processing and mastering. The computer used for this virtual orchestral performance was an HP Media Center desktop PC with an AMD Phenom quad-core processor utilizing eight gigabytes of RAM.

Steven Kemper, *Lament for Flute and Computer*

Lament was commissioned by flutist/poet Wayla Chambo as part of her TranScript project that explores the intersections and interactions of text and music. *Lament* is a response to Chambo's poem "A History of Lament." The piece engages themes of space and location from the text, including the transition between indoors/outdoors and death/life, as well as musical themes of "lament" from the classical tradition. *Lament* unfolds through a series of layers, beginning and ending with electroacoustic sound. Sung text from the poem is bookended by this electroacoustic texture, with flute and live processing at the center of the form. This processing references the spatial oppositions in the poem by extending the acoustic flute into the virtual realm. The flute and electronics are set against the backdrop of processed city soundscape created from field recordings of Downtown Los Angeles.

Jocelyn Ho, *Sheng*

This joint improvisatory piece explores the communal body through the interaction between the audience and the pianist. Incorporating mobile technology developed by Drew Petersen, the audience will trigger pre-recorded sounds to emit from the speakers of their mobile phones through their own bodily movements. The pianist will be able to trigger different sections of the piece via her own gestures using Kinect. The piece itself is game-based: rules are set for the audience and performer such that different kinds of interaction are explored in different sections, mimicking the differences in bodily interaction we have with each other in everyday experience. The result is a collective, improvisatory performance that blurs the lines between performer and audience, where

the audience's creative input drastically influences the destiny of the piece. The Title "Sheng" means "life" in Chinese, and refers to the Chinese philosophy of the life-generating elements featured in the sections, as we experience collectively in this piece.

Yuriko Kojima, *Undulations for Violin and Max*

Undulations is originally scored for solo viola and signal processing by Max. The musical idea was conceived by the notion of undulations of various musical parameters. A piece of music is realized as a result of multi-dimensional undulations of pitches, dynamics, timbres, pulses, rhythms, timings, and so on. In this piece, I have challenged to combine overlapping layers of musical parameters in a solo piece setting. While improvisatory phrases are repeated, they are subtly modulated each time and the sound of the instrument is electronically processed and magnified. As a result, multiplication of parameters is to be created real-time. Electro-acoustic realization has been done using Max and projected through four speakers: left/right and front/back. The original version was composed in 2011 for the 80th Anniversary Concert for Japan Society for Contemporary Music (Japan section of ISCM) to be premiered during the festival in January 2012. The revised version for violin and Max has been finished in 2016.

Hans Peter Stubbe Teglbjærg, *Rippled Reeds*

This piece elaborates on the interaction between a musician and his (or hers) woodwind reed instrument. Vibration modes of a single reed instrument are truly many. Rather than classifying resulting spectra of how we hear them, I have to organized the piece according to the way how air pressure / mouthpiece interacts with reed / mouthpiece / pipe. It falls in three sections; firstly, a microscopic look at the relationship airflow and reed / mouthpiece. Then it unfolds at the resonances resulting from slamming into a key air pressure barely enough to get out of the normal sounds. Finally it explores various configurations of holes, ie fingerings (eg natural, perforated, crossed) to create virtuoso sequences of multiphonics. The title refers to the multiple operations possible of a single reed. The pieces reveals an aesthetic preference for noisy yet spectral sounds.

Concert 20

June 16, 12:30-1:30 PM

Experimental Theater

“Spectral Journeys...”

Curated by John Young

Acousmatic Music from the Music,
Technology and Innovation
Research Centre at
De Montfort University, Leicester, UK

Program

Virginie Viel <i>Nyx</i> <i>2 channel fixed media</i>	10'34"
James Andean <i>Déchirure</i> <i>2 channel fixed media</i>	7'35"
Louise Rossiter <i>Rift</i> <i>2 channel fixed media</i>	7'25"
Simon Emmerson <i>Resonances</i> <i>8 channel fixed media</i>	11'23"
John Young <i>Brink</i> <i>10.1 channel fixed media</i>	13'28"

Program Notes

The organic imperative of spectralist thinking finds some of its most fertile ground in acousmatic music. The notion of the sound object as an entity whose spectral content can be regarded as a ‘pitch-space’ to be explored, taken apart and reassembled in new ways flows very naturally from the aurally direct way of working in the electroacoustic studio. This curated concert of work by staff and students from De Montfort University’s Music, Technology and Innovation Research Centre shows some of the ways in which awareness of spectral space can shape formal thinking—evoking sonic journeys that are both contemplative and thrilling, looking forward and to the past.

Virginie Viel, *Nyx*

This piece is an epic poem—a journey through the night, black, dense and mysterious, that ends with the appearance of dawn. It is inspired by Nyx, the goddess of night in Greek mythology. The Theogony of Hesiod describes Nyx, daughter of Chaos, as one of the first-born element gods. The myth says that each day at twilight, she leaves the hells to travel in the sky and deposits a veil of dark mist drawn forth from the underworld, blotting out the light of Aither (shining upper atmosphere) until dawn comes. This piece is composed of transparent, slow transformations and strong contrasts in term of sound morphology. Nyx can be perceived as a Cubist work, describing an object through different perspectives. This piece is also dramatic, expressing the despair of living in a world that refuses to show its reality. I dedicate this piece to those who believe in the impossible... Thanks to the performers Audrey Riley, Rick Nance, Brona Martin, Evi Manola and Dimitris Savva for their contribution in this project and their patience during the recording sessions. Nyx was nominated as a finalist in the 2015 Musica Nova Competition (Prague).

James Andean, *Déchirure*

Déchirure: a tearing, a painful separation... This piece involves a number of ‘déchirures’, both musical as well as figurative (personal separations: the plaintive cry of the distant train, etc...) although the only literal ‘tearing’ is saved for the final phrase. It is also a reference to the sound materials: through the act of recording, these have been ripped from the world and moment which birthed them; but, further, they have been torn from the original contexts and purposes of the artist couple who collected them, to be reappropriated in new works by new composers. This work was composed using sounds originally recorded by Luc Ferrari and his wife, Brunhild Ferrari, which were made available to composers for the composition of new works as part of Presque Rien 2013, in which it received a Special Mention. All sounds used in the piece are sourced from these recordings. *Déchirure* was awarded second prize in the 2013 Presque Rien

Competition.

Louise Rossiter, *Rift*

noun: A crack, split, or break in something.

Synonyms: crack, fault, flaw, split, break, breach, fissure, fracture, space, aperture... There are a number of different meanings of 'rift' permeating this work. The deliberate destruction of source materials allow for the creation of gestures that permit the fracturing and breaking of the sonic space. One of the pieces principal functions is an exploration of relationships between sound and silence. The silences that punctuate the sonic canvas throughout *Rift* are intended to allow the listener to reflect on events in the work, and anticipate what might follow. *Rift* was realised during summer 2015 in the studios of the Music, Technology and Innovation Research Centre, Leicester, UK.

Simon Emmerson, *Resonances*

What is 'modernism'? Music was late to have an answer compared with other arts. We hear glimpses of music we think we know; no melody or rhythm, just an instant of 'colour', frozen and moving – 'eternity in a moment'. Colours may be vivid and clear, or sometimes dark and opaque. As Adorno said, it all began with late Beethoven. Then friends and enemies meet in love-hate relationships, Wagner and Debussy, Schoenberg and Stravinsky ... there are others. Need the listener know who? Of course not! (If it's too obvious I think I have failed.) This is a personal choice from my memories of a repertoire I love but which may not last another century. Memory changes perspectives, transforms and shuffles. There are unique resonances in each of us. *Resonances* was commissioned by the Institut International de Musique Electroacoustique de Bourges and realised in their studios in April 2007.

John Young, *Brink*

In *Brink* I have tried to convey a form projecting continuous sonic renewal and evolution. I like to think of sound as physical matter and, by blending parallel processes of transformation and recurrence, this work aims to evoke a sense of material consistently on the verge of leading toward a new physical 'state' or resolving into one that may satisfy or defy the expectations of an imaginative listener. *Brink* was composed in the electroacoustic music studio of Bowling Green State University, Ohio, on a Klingler Electroacoustic Residency in April/May 2015 and premiered in the Limonaia di Villa Strozzi at the Rewind Festival, Tempo Reale, Florence, 29 September, 2015. Special thanks to Elaine Lillios and Michael Thompson.

Concert 21

June 16, 2:00-3:30 PM

Underground Theater

Program

Brian Hernandez <i>F.A.K. Video Triptych 2</i>	5'10"
Lauren Redhead <i>ijereja</i> <i>Lauren Redhead, voice</i>	10'
Quixiao Li <i>Speak Softly Water</i>	4'49"
Francesc Marti <i>Speech 2</i>	7'54"
Francesco Bossi <i>Urban Landscape - Fractures - Milano</i>	4'53"
Jennifer Hutt <i>He War</i>	5'55"
Bruno Degazio and Christos Hatzis <i>Harmonia</i>	30'

all works on this concert are videos

Program Notes

Brian Hernandez, *F.A.K. Video Triptych 2*
F.A.K. 120, video triptych is a four-channel audio and video work composed in 2015. This is the middle section, part 2. I chose to focus on the emotive aspect that can be communicated through the work, carefully considering the color palette and the morphological quality of the sonic and visual elements.

Lauren Redhead, *ijereja*
ijereja is a transliteration of the transliteration of the Mycenaean Greek word for "priestess" in the Cretan-Minoan script known as Linear B. The piece

draws from disparate sources including Linear B text, Minoan art, modernist fakes of Minoan art, cartographic practices, fictional maps, Hörspiel drawn from the speech of Countess Geschwitz in Alban Berg's revision of Wedekind for the opera *Lulu*, and organ improvisation. The piece uses iterative composition and performance, over-recording, and notation-as-performance to establish a set of materials that can be used to create performances of different durations and content but with the same musical identity. *ijereja* is interested in the interrogation of the potentially liminal space between performance, voice, speech, language, text, writing and notation.

Quixiao Li, *Speak Softly Water*

The work inspired by Mr. Su Tong essay - "The secret of river"

"The soul of river floated on water of the river. You can not salvage the heart of river no matter what a romantic web you weave, which is the biggest secret of river."

I apply various samples of percussion and try to show the infinite variety of water in the whole music.

Francesc Marti, *Speech 2*

Speech 2 is an experimental audiovisual piece created from a series of old clips from the US broadcast public affairs interview program *The Open Mind*. This piece is reflection on the action of communicating, highlighting its limitations, and can be labelled as "text-sound-art", or "text-sound-composition" in an audio-visual framework. Technically, in this piece, the author has been experimenting how granular sound synthesis techniques, in particular synchronous granular synthesis, can be used for audiovisual creative works. The original movies are altered and manipulated, generating new images and sonorities. All the piece sounds and images come from that series of clip, in other words, no other sound samples or images have been used to create the final result.

Francesco Bossi, *Urban Landscape - Fractures - Milano*

What are the urban spaces conditioned by the algorithmic laws of ubiquity? What can you see seen through these fragmented points of view.? What does it filter through these fissures? What are gaps and fractures within established systems, institutions, and structures that seem concrete, guarded and immovable? "*Urban Landscape - Fractures - Milano*" points out the urban landscape seen through *Fractures*, discrete spaces, by dilating and shorting time and space, and even occupy them with phenomena that we had seen before only in the virtual. *Fractures* are crevices that disrupts or interrupts and suggest alternative ways of seeing. The work is affected by the Marko Kovac theory of *Transvergens*, and by the Marc Augé theory of "non-place", the ambivalent spaces that have no more of attributes of familiar places. In this way also the

common technique of the Time laps is meant to be subversive. All the footage has been shoot in Milan, which is a city that has recently been affected by a great transformation.

Jennifer Hutt, *He War*

He War is a video and accompanying music soundtrack which summarizes a performance of the Franco-Moroccan artist Majida Khattari commissioned by the Prague Quadrennial 2015 and performed in the streets of Prague in June 2015. The original soundtrack written by Jennifer Hutt is 40 minutes long (to accompany a performance of the same length). It was played through hidden speakers which accompanied the actors as they marched and performed through the streets of old-town Prague. This video was shot during the performance. Khattari had been particularly disturbed by a video she saw of a woman who was executed by decapitation by the Saudi Arabian government earlier in 2015. She asked that the audio of this woman's last words be included somehow in the soundtrack of *He War*. Not finding an instrument to accompany such a sample, the composer decided to use only the audio itself to create the entire 40-minute soundtrack, apart a few percussive hits."

Bruno Degazio and Christos Hatzis, *Harmonia*

Concept by Christos Hatzis. Realization by Bruno Degazio.

Harmonia is an audio-visual work which is generated entirely by a gradual "unfolding" of the harmonic series. This generating process is timed so that it occurs exactly once across the duration of the piece. Many fascinating perceptual effects occur. For example, the opening "Big Bang" is a result of the initial alignment of all harmonics; the falling glissandi that can be heard immediately afterwards result from the shifting presentation of the high harmonics in decreasing order as the process proceeds. Later on, as this generating process nears its completion, the glissandi are heard as rising. Visually, a related effect occurs in the perception of moving highlights within the main circular outline. These are produced by the intersections of geometrical shapes (triangle, square, pentagon, etc.) corresponding to the individual harmonics. *Harmonia* also implies a relativization of the perception of time, because the unfolding process is equivalent to the microscopic examination of a fraction of a second of audio, stretched out by a factor of 90,000 to a length of 29 minutes. This relativization is a statement of Plato's definition of time as "a moving image of Eternity."

Concert 22
 June 16, 4:00-5:45 PM
 Playhouse

Program

Lucas Smith
Rati (2015) for fixed media 5'48"
5 channel fixed media

Maximilian Yip
NightCall 5'57"
2 channel fixed media

Andre Brégégère
Outtake 7'
Mirna Lekić, piano

Michael Andrews
Creatures in the Gears 3'16"
2 channel fixed media

Juan Vasquez
Sibelius Collage 4'06"
2 channel fixed media

TM Duplantis
Downstream 5'
TM Duplantis, super nintendo video

INTERMISSION

Luigi Negretti Lanner
Altre voci ("other voices") 7'27"
2 channel fixed media

Michael Lukaszuk
Przypadek 4'
2 channel fixed media

Joshua Armenta
Tres Gritos Para Mi Patria 12'
Eric Maul, flute

Kamil Kosecki
Artificial Intelligence 10'22"
2 channel fixed media

Jaimie Hensley
Permeation 3'13"
4 channel fixed media

Sandra González
Alegorías, para piano y sonidos electrónicos 10'33"
Markus Kaitila, piano

Program Notes

Lucas Smith, *Rati* (2015) for fixed media
 In Norse Mythology, Rati is the name of the drill used by Odin to acquire the Mead of Poetry from the giant Suttung. In coordination with Suttung's brother Baugi, Odin attempted to steal the Mead. Using Rati, Baugi drilled a hole into the side of the mountain where the Mead was being guarded by Gunnlod, Suttung's daughter. Taking the form of a snake, Odin began to slither through the drill hole. Before Odin was through, however, Baugi double crossed Odin and attempted to kill him by hitting him with the drill, but failed. Odin, having made it through the hole safely, stayed three nights with Gunnlod. Each night he would transform into an eagle and empty a mouthful of the Mead into a jar. The third night, Suttung found out that Odin was smuggling out the Mead and, in an attempt to stop Odin, turned into an eagle as well and chased him causing some of the Mead to drop out of Odin's mouth and fall to the earth below. Odin later gave the Mead he collected to the gods and eventually to men who are gifted in poetry. *Rati* (2015) was inspired by this general program.

Maximilian Yip, *NightCall*
 The piece *NightCall* is all about transformation in an interconnected world. The composition was created by sounds linked to cell phones such as a ringtones, dial tones and vibration sounds. Additionally, atmosphere was created by frequently changing rooms. The piece was processed using Metasynth 4 and Cubase 6.

Andre Brégégère, *Outtake*
 out·take \aút-tāk\ n (1902) 1: a passage outward : FLUE, VENT 2: something that is taken out: as a : a take that is not used in an edited version of a film or videotape b : a recorded musical selection not included in a record album.

Michael Andrews, *Creatures in the Gears*

Creatures in the Gears is a piece that grew out of my love for science fiction and an intimate desire to create an unworldly environment. My hope for this piece is the blending of natural and industrial worlds into a surrealist soundscape.

Juan Vasquez, *Sibelius Collage*

Sibelius Collage is an electroacoustic rendition of Jean Sibelius' *Romance* Op. 24 No.9, commissioned in 2014 by the The Sibelius Birth Town Foundation, Sibhack and the Ateneum Museum (Finnish National Gallery) as part of the official 150th anniversary of the Finnish composer's birth. The *Sibelius Collage* received the european premiere at the Ateneum's auditorium in October 2014.

TM Duplantis, *Downstream*

Downstream is an art game developed for the Game Boy handheld console and performed live for an audience on the Super Nintendo Entertainment System by way of a Super Game Boy cartridge. It is a simulation and expression of helplessness in the face of overwhelming tragedy.

Luigi Negretti Lanner, *Altre voci ("other voices")*

For electronic and sampled sounds, Sound synthesis: Csound.

Michael Lukaszuk, *Przypadek*

Przypadek is the Polish word for "accident" or for "chance". It is also the title of a film by Krzysztof Kieslowki that partly inspired this piece. The film explores how a seemingly insignificant event can drastically affect one's future. I tried to explore this idea in a few different ways. The piece should take the listener through an elaborate sonic journey starting with a sound as banal as the carbonation heard from opening a pop bottle. The idea of accidents or chance is also represented in the use of randomness and probabilistic devices in the programming used to create the piece.

Joshua Armenta, *Tres Gritos Para Mi Patria*

"Our age is dying of moral skepticism and of a spiritual void. The lazy dreamer (committed to the pseudo-progressive mechanical, momentary materialism of the post war period) has devalued his spirit. He has been disarmed and dishonored before death and eternity. The mechanical civilization will be destroyed by war. The machine is destined to crumble and rust, stuck in the battlefields, and the young and energetic masses who built it are doomed to serve as fodder for the cannons."
– Salvador Dali

Kamil Kosecki, *Artificial Intelligence*

"It's difficult to live like this .I want to live like a normal human being. I try and I know that there is a way to do this. I know everything about feelings but I can't smile and I can't cry. I only hear this music. Wherever I go, whatever I see, I hear this music. I know that this is

artificial music composed by me in my artificial brain but this is the only way to show my emotions now. I send this music to the past. " humanoid XY, Anno Domini 2500

Jaimie Hensley, *Permeation*

Regrets, trauma, wrongdoings. There are things we ignore. There are things we want to forget. Effort spent pushing the beast into the darkness feeds it. No matter how tightly it is locked away, it seeps through in our aching throats. Our racing minds. Our turning stomachs. *Permeation* is composed entirely from original recordings manipulated in CSound.

Sandra Gonzalez, *Alegorías, para piano y sonidos electrónicos*

The work is inspired by three paintings by the artist Adriana Brito. It was composed originally for piano and video and to be performed by the renowned pianist Inés Sabatini in the "II Festival Internacional Muchas Músicas", held in September 2013 at the Quilmes National University (Buenos Aires – Argentina). The version for piano and electronic sounds in quadraphonic was composed especially to be premiered by the mentioned pianist in "Ciclo Pianos Múltiples 2014", held in the Auditorium Nicolas Casullo of the Quilmes National University. To compose the piano part is used the Pitch Class Sets and Combinatorial Matrices through external objects PCSlib library for Pure Data (Miller Puckette) created and developed in the research project "Musical Applications of Sets and Combinatorial Matrices of Pitch- Classes" by Dr. Pablo Di Liscia and Dr. Pablo Cetta at the Quilmes National University. The timbre bank to compose the electroacoustic music was created from recordings of extended techniques on the cello, cellist shots taken by Martín Devoto in that University. So by extended piano techniques, shots belonging to the world premiere of the work. In the three numbers that make up the work, the electronic sounds continue and spatially project the resonances generated by the piano.

Concert 23

June 16, 8:00-10:30 PM

Playhouse

Program

Chia-I Lin
Sound in the glass jar 8'20"
Markus Kaitila, piano

Yuri Spitsyn
Toccata (from Ignis Fatuus) 3'28"
2 channel fixed media

Michael Lukaszuk
All the moon long... 8'
laptop ensemble

Hibiki Mukai
Egomaniac II 6'48"
Gregor Kitzis, viola

Tyler Gilmore
*Solo Set Piece Three - for Microphone
Feedback & Samples* 10'
laptop

Ai Negishi
Rainbird 7'13"
Cody Hosza, alto sax

Naotoshi Osaka
Hybridization Collage 13'45"
Julia Den Boer, piano

INTERMISSION

Gina Biver
The Cellar Door 7'
**Ina Mirtcheva, piano
Pam Clem, cello**

Martina Claussen
dots&lines 6'34"
2 channel fixed media

Douglas Geers
Ripples 7'30"
video

Cort Lippe
In the Shadow of Vulcan 8'30"
David Durant, piano

Tim Chatwood
Flicker for Vibraphone Light and Effects 5'
Tim Chatwood, vibraphone

Nathan Bowen
Elevator Inspection 5'48"
Nathan Bowen, iphone and laptop

Joshua Mailman
*Fluxations Full Body
Comprovisation No. 1* 6'52"
video

Program Notes

Chia-I Lin, *Sound in the glass jar*
When the light pass through to the glass jar, the light change its way, we call this physical phenomena "Snell's Law." It also reflect that no matter what the things change, everything is connected each other. I use the sound of glass jar, put it inside the piano, and make some sound to compose. There are four paragraphs in my work (ABCA'). I regard the piano as the light, and the music pass through the glass jar, they react upon each other to make the different sound, just like the refraction.

Yuri Spitsyn, *Toccata (from Ignis Fatuus)*
Toccata is the fourth movement of a corpus-based algorithmic composition called *Ignis Fatuus*. This movement was composed to showcase temporal synchronization capabilities of sEI - a recombinant algorithmic composition framework written by the author as part of his Ph.D. thesis at the University of Virginia. As other movements of the piece, *Toccata* draws sound elements from database and its composition is based on the process that comprises four stages: navigation, ordering, temporalization and adaptation.

Michael Lukaszuk, *All the moon long...*
All the moon long... is a structured improvisation for laptop ensemble that explores sleep as its main theme. This piece is not just about sleep in relation to relaxation and dreaming but also the many ways that our minds

and bodies are quite active while we are out. This piece also makes some references to certain works which are or have become associated with sleep.

Hibiki Mukai, *Egomaniac II*

The electronic sound made by the viola is likened to the string orchestra. Soloist accompanies the sound image like a viola concerto. The virtual orchestra shares the song with the soloist. The sound from speakers is all generated in response to the viola. Therefore, the viola controls all of this music.

Tyler Gilmore, *Solo Set Piece Three - for Microphone Feedback & Samples*

This piece is taken from a larger suite written to explore microphone feedback possibilities combined with samples from popular music.

Ai Negishi, *Rainbird*

Rainbird was composed for alto saxophone and a live computer electronics system in 2015. The piece is composed by Twelve-tone music, and consists of A-B-C-A'. The computer performs audio signal processing such as pitch shift, granular sampling and amplitude modulation with Max. The first of the piece, the quiet phrase of alto saxophone is transformed with delay and pitch shift, and played as if played by two saxophones. The next section is with a focus on multiphonics, and the computer expands this acoustics. The piece gradually gathers strength and the harsh phrase is played with electronics sounds. In the final section, the opening phrase recurs, and the music is dying away.

Naotoshi Osaka, *Hybridization Collage*

The electroacoustic part of this piece tries to express the timbre hybridization of string timbre. Sound hybridization has long been my sound synthesis research theme, together with sound morphing and sound by sound. I define these as structured timbre. Such timbre is an extension of a sound stream, that is a border of one sound and multiple sounds. I believe such timbre will give a rich timbre music. An old Japanese poem "Iroha", in which all the Japanese phonemes are used only once is selected and read aloud, recorded and pitch analysis was done, (attached as a sonogram) F0 (pitch) pattern was traced and assigned as notes without using any micro tones. Thus reading intonation is transcribed into a string melody theme. This was taken into a main theme of an orchestral piece premiered in 2014. This time, moreover, phoneme was also hybrid. In some part intelligibility is high, while the other part low. Piano has a dialogue with the electroacoustics. In the first and the last part, electroacoustics hybridization between FM sound and bird singing is done. Again the timbre of those synthesized are set close to the timbre of piano.

Gina Biver, *The Cellar Door*

The Cellar Door -- first in a new set of music by Gina Biver -- was inspired by the recent publishing of Carl Jung's *Red Book*. In it she explores Jung's theory of

individuation, the process by which the psyche becomes fully integrated and whole. The audio track represents the unconscious, with its live sounds of waterphone; the piano and cello represent the conscious life. The audio travels from the rear to the sides and finally the front of the listener in a deliberate confrontation between the conscious and unconscious lives.

Martina Claussen, *dots&lines*

As a classically trained singer I'm used to spending most of my time creating a specific quality of sound and color in my voice. The use of electroacoustic tools allows me to extend the voice into new areas of expression and to develop another sonic language for the human voice. The piece consists only of my own voice. The voice is placed in a completely new context, alienated and possibly robbed of its identity.

Doug Geers, *Ripples*

Ripples is a fixed media computer music piece that explores qualities of pulse and timbre. It begins with 16 synthesized musical lines, separated by pitch register, pulsing together at a steady rate. Soon the speeds of these voices increase at different but related rates, creating a complex rhythmic texture. After all voices hit their peak rhythmic densities, all of them slow back toward the original shared pulse, again each at its own rate. This process of increasing and decreasing rhythmic density happens several times through the piece, resulting in "waves" of pulsed texture. Each wave uses a different start tempo and peak tempo, and these generally increase through the piece. Eventually the pulses reach speeds so fast that the individual note lines blend into composite timbres, exploring the boundaries between listeners' perceptions of line versus texture. Please see

<http://www.dgeers.com/ripples.html> for more information.

Cort Lippe, *In the Shadow of Vulcan*

In the Shadow of Vulcan was originally co-improvised by the Red Mountain Boys, a duo consisting of Cort Lippe on computer and David Durant on piano. Due to non-legal issues completely unrelated to copyright, and which do not include a famous and highly complicated "Fair Use" trial, the piece is now solely attributed to Lippe, who is mysteriously listed as the composer. This appears to be due to the nature of our modern sense of so-called artistic ownership.

Tim Chatwood, *Flicker for Vibraphone Light and Effects*

Flicker for Vibraphone, Lights and Effects explores the use of lights with music. With each musical idea, a new emotion is experienced. The use of lights and other effects helps the audience see the possibilities of pairing music with different elements. The flicker of an idea could be the key to experiencing an unexplored emotion.

Nathan Bowen, *Elevator Inspection*

While doing graduate work in New York City I worked for

a while as a doorman. The elevators in the building would need routine inspection. This piece is an exploration of elevator sounds through live improvisation using the mobile phone as controller. I am mainly interested in developing a mobile phone instrument that requires practice and does not require the performer to look at the screen, similar to traditional instrumental performance practice.

Joshua Mailman, *Fluxations Full Body Comprovisation No. 1*

Full Body Comprovisation No.1 is an aural-visual improvisation made through sensor motion- tracked dance-like movement which steers generative algorithms (a system called Fluxations). Flux of texture, rhythm, timbre and harmony in the music correlates (sometimes indirectly) with flux of color, size, position, and density of objects seen in the visual field. All of these swerves and trajectories of flux that are seen and heard are created through the body positions and motions of the dancer-improviser, who, absent from the video, merely leaves traces like a ghost, since the video omits the dancer-improviser whose movements affect the audio-visual composition—it's a bit like watching Claude Rains spookily shift furniture in the film *The Invisible Man* (1933).

Here are some examples: Lateral movement of the dancer's body affects the hue of the flat background color and the pitch content of the arpeggiated chords. Also, when the body (ghost) moves, the particles are disturbed and move too. When you see particles moving mostly sidewise you'll also tend to see the background hue shift and the aural harmonies shift as well. There are numerous other facets of the sound and visual field that are steered through other body motions. It's all smooth though, subtle like physiological or meteorological flux.

The viewer-listener's feeling of causation of his/her sense experience is disrupted because the source of flux is hidden. The flux experienced through the eyes and ears is an artifact of human performance (detected by motion tracking technology) interacting with algorithmic generation (real-time generated sound+graphics), the two biological and technological systems bound in a cybernetic tangle only the residue of which is evident to the observer.

Concert 24

June 17, 12:30-1:30 PM

Playhouse

“Gestures and Frames”

Presented by
Alessandro Cazzato, violinist
Paolo Geminiani, electronics

Program

Alfred Schnittke <i>Praeludium in memoriam</i> <i>Dimitri Shostakovich</i> violin and fixed media	5'
Philip Glass <i>Strung Out</i> amplified violin	15'
Paolo Geminiani <i>Risonanze erranti</i> <i>Multivision by Giulia Zoli Carlo Conti</i> video and fixed media	
Paolo Geminiani <i>Gesture without motion</i> violin and fixed media	12'
João Pedro Oliveira <i>Magma</i> violin and fixed media	12'

Program Notes

Alfred Schnittke, *Praeludium in memoriam Dimitri Shostakovich*

Alfred Schnittke has pursued a “polystylistic” music for many years, drawing upon the melodic and harmonic gestures of different periods, pulling them together in such a way as to project the unities that lie behind the diversity. Like all Russian composers of his generation, Schnittke works in the shadow of Dimitri Shostakovich, one of our century's greatest composers. It can hardly be surprising, then, that Schnittke would have composed a memorial tribute to Shostakovich within a short time of the older composer's death, and even less surprising that the tribute should quote the musical motto that Shostakovich often used for himself. Shostakovich's initials require four letters to spell them out in German: “D.SCH.” (the “sh” sound being a single letter in the Cyrillic alphabet). It happens that all four of those letters can be represented by pitch names in German notation: D, E-flat, C, B-natural. In many of his most famous works (the Tenth Symphony and the Eighth String Quartet, for example) Shostakovich used those four notes to personalize the music. A composer seeking to do him homage is no less likely to create his portrait with that same figure.

Philip Glass, *Strung Out*

Strung out for solo amplified violin composed by Philip Glass gets its name from the way the original manuscript score of some twenty pages was bound. It unfolded in such a way that it could be “strung out” around the performing space on music stands, or even pasted on the walls. Linking the piece in a clear way with other kinds of performance art being made at the time, the violinist's manoeuvres round the space thus became part of the event; a contact microphone was used in order to amplify the sound while giving the player complete freedom of movement. With the exception of two short sections, the work consists of a continuous string of fast quavers, marked “mechanically.” This work is one of at least eight which Glass composed between the summers of 1967 and 1968 when, now just into his thirties, he returned to New York following three years abroad, including study in Paris with Nadia Boulanger and travels in the East.

Paolo Geminiani, *Risonanze erranti*

Risonanze erranti for tape and video was written by the Italian composer Paolo Geminiani, who received his musical education in Bologna. This composition is characterized by the uniformity of the sound source and is divided into two parts: the first one (1' – 2'45"), consisting of two sections, is based mainly on a slight electronic processing (such as time stretching or low transposition on a texture structure) and on a primarily gestural behavior; the second one (2' 45" – 5'52"), consisting of only one section, heavily elaborates sound material to diversify the different types of movement various (upward, descending, vertical) and to employ the different envelopes that characterize all types sound proposals (morphing). The video in multivision is curated by Giulia Zoli and Carlo Conti.

Paolo Geminiani, *Gesture without motion*

Gesture without motion is a piece for violin and recorded electro-acoustic sounds composed by Paolo Geminiani. The work is inspired by the words of Thomas S. Eliot – “shape without form, shade without colour, paralyzed force, gesture without motion.” In a seemingly motionless three-part structure, antithetical themes are developed wherein the sound of the violin blends with electro-acoustic sounds in a consciously organized structure, all in a perfect harmony of sound and intent. The violin sound moves from solo cadences to polyphonic textures, and, starting from a medium-low register, it then culminates in acute harmonics (such as sul ponticello or tremolo), overlaying pedal tones in the low register. It is a piece of great impact, where musical timbres and electroacoustic resonances are sensibly blended.

João Pedro Oliveira, *Magma*

Magma is a piece for violin and recorded tape, written by the Portuguese composer João Pedro Oliveira (1959-). The piece (which is part of a four-work series inspired by natural elements) is a musical experiment, attempting to show the resonances between the violin and electro acoustic sounds: as volcanic magma transforms itself over time, acquiring various hues (red, yellow, grey, and finally black), so the timbre of the violin is changed by the action of electronics, resulting in an embracing, plastic mass of sound. But even once it is solidified and its surface appears to be stable, the inner core of the magma is still boiling and its constitutive elements are still agitated. Compositionally, the piece is structured upon large phases containing many musical gestures (also of high technical difficulty); each phase attempts to reach its climax, and each is increasingly emphasized. The electronic part acts like an actual (virtual) instrument, creating a dialog with the violin, and expanding its physical limits: therefore, supposing that one day it will be possible to overcome the “two-dimension” antinomy is not an outlandish thought.

Concert 25

June 17, 2:00-3:30 PM

Experimental Theater

Program

Jason Mitchell <i>End of Message</i> 5 channel fixed media	5'23"
Edmar Soria <i>Lasciate Ogne Speranza Voi Ch'e Intrato</i> 8 channel fixed media	11'17"
Massimo Avantaggiato <i>Vana Imago</i> 2 channel fixed media	6'50"
Maria Mykolenko <i>silence and steel</i> 2 channel fixed media	10'54"
Yiannis Christofides <i>Odas</i> 2 channel fixed media	9'01"
Brian Sears <i>...and veiled between</i> 5 channel fixed media	10'10"
Gerriet K. Sharma <i>grrawe</i> 8 channel fixed media	10'26"
Christopher Cook <i>The Blue Marble</i> 2 channel fixed media	9'34"

Program Notes

Jason Mitchell, *End of Message*

End of Message was realized at the University of Illinois Experimental Music Studio during the 2008-09 school year. The title marks an end of an era, a time the composer does not wish to revisit. To write of it here would be missing the point entirely.

Edmar Soria, *Lasciate Ogne Speranza Voi Ch'e Intrato*

The work stands as an exploration of the possibility of dialogue between two apparent distinct worlds: the human-gesture and the algorithmic-gesture; this is, the development of algorithmic sound processing and spatialization of physical gesturally recorded sound sources.

Massimo Avantaggiato, *Vana Imago*

This work is a csound remix of *Dall'alto dei giorni immobili* by the Italian composer Fausto Romitelli, which challenges the traditional patchwork or remake techniques, and shows a new perspective in the use of an existing piece of music. The resulting piece is a completely new track, which doesn't have anything in common with the original one.

Maria Mykolenko, *silence and steel*

Silence and steel is a soundscape that utilizes a variety of live instrumental sounds including a series of motifs for solo clarinet composed for this piece. It also uses construction sounds, processed and unprocessed. This piece is about the multiple layers of reality, represented by the various sounds, in a contemporary urban landscape. The various sounds are juxtaposed against the sound of a radio interview concerning military drones and the social and political questions that arise from their use in modern warfare. As the piece progresses the sounds of the city are slowly peeled away to reveal spoken text about a social and political phenomenon that is soundless yet powerful.

Yiannis Christofides, *Odas*

Odas was composed as a site-specific sonic intervention for the main reception room of the house of dragoman Hadjigeorgakis Kornesios (1750 - 1809), now housing the Ethnological Museum in Nicosia, Cyprus. The piece was commissioned by Re Aphrodite (Chystalleni Loizides and Evanthia Tselika) and the Nicosia Municipal Arts Centre (NiMAC), as part of the group exhibition At Maroudias (July 4 - December 30, 2012), which formed part of the contemporary art program TERRA MEDITERRANEA / IN CRISIS, organised by NiMAC and the Pierides Foundation under the auspices of the Cyprus Presidency of the Council of the European Union. Concerned with the untold histories of women, or “herstories,” At Maroudias consisted of a series of subtle, often minimal interventions to the permanent exhibition of the museum, assigned to artists in an attempt to retell the history of the dragoman Hadjigeorgakis Kornesios from the mostly inexistent in the official historical record female perspective. The title of the piece refers to a certain type of room in Ottoman era upper-class houses. The specific room for which the piece was composed is the only one in the 1793 building that has been restored to be suggestive of Ottoman luxury. A lavishly decorated space, it combines stylistic elements from across the board: previously a colonial-style living room, then renovated to an Ottoman aesthetic utilizing contemporary materials, it is now a museum space whose access is strictly controlled and limited to viewing. Mirroring the room’s history, through which these stylistic ruptures were produced, the audio piece is loosely based on an improvisation, or “taqsim” performed by Andreas Vrahimis on the kabak kemane — a stringed bowed instrument whose main body is made of vegetable marrow — purchased at a nearby souvenir shop in Northern Nicosia. The piece incorporates field recordings made at the site, the city of Nicosia and the village of Lefkara. It is in tune with the adhan, the Islamic call to prayer, one of the most distinct sounds of the soundscape of old city Nicosia.

Brian Sears, *...and veiled between*

We have all felt the tug of our conscience at one time or another in our lives. *...and veiled between* is a sonic realization of the battle that rages between our pride and our conscience as we struggle to make the right decisions in our lives. Memory and morality can become subjective as the voices in our head jockey for control of our soul. The text was sourced from the poem “Conscience” by Madison Julius Cawein, and *Beyond Good and Evil* by Friedrich Nietzsche.

Gerriet K. Sharma, *grrawe*

The composition tries to investigate the sculptural presence of 3D sound objects using primarily the IEM icosahedral loudspeaker. How can we compose and reproduce the “musical counterpart” in space? How can we help the plastic sound object to emerge? The composition raises the question of the self-localisation of individuals in their (sonic) environment or world. It is a

continuous play with the perception of movement, distance and perspective. Where is the composer, where is the listener? Who is the composer and when does “world” come into being respectively when does it withdraw itself from the composer and or the listener? Can we look forward to finding an answer?

Christopher Cook, *The Blue Marble*

The Blue Marble is inspired by the spectacular “blue marble” image. It is NASA’s most detailed true-color image of the entire Earth to date. Using a collection of satellite-based observations, scientists and visualizers stitched together months of observations of the land surface, oceans, sea ice, and clouds into a seamless, true-color mosaic of every square kilometer (.386 square mile) of our planet. The composition follows a simple melodic idea through its evolutionary journey.

Concert 26

June 17, 4:00-5:45 PM

Playhouse

Program

Charles Xavier
Dollar Brand 10'

**Charles Xavier, MX-49 synthesizer,
percussion**

Dillon Henry
Cog 9'48"

2 channel fixed media

Brad Meyer
Hummingbrd 3'07"

Brad Meyer, vibraphone

Cesare Saldicco
*I Camminatori, Resconto, audiovisio per isole
erranti* 22'45"

2 channel fixed media

INTERMISSION

Tom Williams
Home (Breath Replaced) 10'58"

2 channel fixed media

Bret Bohmann
Traces 9'30"

Scott Bartlett, bassoon

Leonardo Cicala
Ideogrammi ad Anello 11'25"

2 channel fixed media

Timothy Polashek
*Engravings for Prepared Snare Drum, ipad and
computer* 10'

Brad Meyer, percussion

Program Notes

Charles Xavier, *Dollar Brand*

This piece titled *Dollar Brand* is from the Bosco Series 2015 that the Xman composed and performed the experimental electronic music at his studio, Happy Media and then the ensemble rehearsed and elaborated upon the melody. "The Bosco Series" are original electronic music cues that the Xman recorded summer 2014 as musical stems to be performed and manipulated live on his X-computer allowing the artist to accompany the tracks solo or with his trio interacting with his pianist Terry Rodriguez and bassist Jim Shearer on various instruments that the Xman performs with. Xavier's music is "a total sensory experience that immerse audience members in layers of textured sound, allowing the mind to escape to new realms of serenity." Join the Xman, in creating "The Bosco Series." Let's partner together to show your support to help Happy Note finish this experimental and vital music in 2015!

Dillon Henry, *Cog*

Cog is reflective of an increasingly mechanized and impersonal society. Uncanny domestic sounds in the piece's beginning give way to the rhythmic motion of transportation, which in turn leads to unrelenting industrial noise. After a brief respite, the machinery starts up again, climaxing in a final cacophonous gurgle.

Brad Meyer, *Hummingbrd*

Steven Bryant wrote, "*Hummingbrd* began life as a purely electronic track consisting of only sounds I made with my own voice, tuned, transposed, and processed." Upon Bryant's visit to Stephen F. Austin State University in the fall of 2013, Dr. Brad Meyer asked Bryant to arrange his "Hummingbrd" for vibraphone and electronics, which was originally for electronics only, and then was arranged by Bryant to be for euphonium and tape. Much to Meyer's surprise, Bryant allowed Meyer to arrange the piece and add in vocals to help blend the fixed tape part with the live performance. This composition is whimsical and catchy, and only lasting three minutes. It is sure to capture the audiences' imagination of what it was like for Bryant to be at his computer, originally creating this quirky composition.

Cesare Saldicco, *I Camminatori, Resconto, audiovisio per isole erranti*

Halfway between imaginative dimension and sound, between documentary and time-lapse, frames and sounds that inhabit the pictures of "I camminatori" (The walkers) bring into resonance the words of Testa's poems, framing each verse in a kind of instant sound. Conceived as a musical score, the film-installation is characterized by the double dialectic between sound and image: from one hand, the audio text alternates readings to actual soundtracks acousmatic poem, the image, from the other hand the visual part is played on the contrast

between static and plasticity; slow movements of the machine that linger on landscapes where there is an absence of man, alternate with sequences in time-lapse and characterized by a frenetic pace and tight. A collage of stories and improvisations sequence where image and sound come together in a poetic and abstract dimension, while the rhythm, punctuated by the alternation of film shot and time-lapse, characterizes the formal symmetry. One possible reading of an archetype as widespread as mythological: the journey, the journey undertaken by hikers, explorers, the dreamers, the emigrants, to all those that move like real islands wandering between water and land borders in the world. A trip, then, driven by the desire to explore the world that lies beyond the veil of everyday life behind and which are gathered and amplified anxieties, instincts and psychology that belongs to the man of every time and every place.

Tom Williams, *Home (Breath Replaced)*

Home (Breath Replaced) explores the inner, intimate sonic life of the body as home through electroacoustically transformed binaural recordings captured from head recordings of the breath of dancers dancing. All the composed sound material that is heard in the piece was originally either of the dancers breathing or the extraneous sounds of their movement as they work in the space. The sonic imagery emphasizes breathing and resting, waiting and weight, alongside emergent abstract transformations. Giving space and evoking movement at play, here the body is conceived as (an ever changing) home. This piece is part of an ongoing collaborative project with the dancer and dance academic, Vida Midgelow.

Bret Bohmann, *Traces*

The conception for *Traces* started with the sound quality of the bassoon. For me, the timbre of the instrument has the ability to evoke an ancient sound world. I ruminated on this quality and began by asking the question: how did ancient humans react to their own echo? Before the advent of recording technology and the use of analogue and digital sound playback this was the only instance when sound was disconnected from its source; able to be heard by the maker but disconnected from the instance of vocalization. Humans could actually hear the sound of their own voices separated from their bodies. There has been quite a bit of interest recently in the research of acoustic properties of ancient sites. Steven J. Waller, a researcher of archeoacoustics, proposes that the echoes in caves may have conjured ancestral spirits for early humans. Other research in this field includes mapping the acoustics of the underground tunnels of Lanzon in the Chavín de Huántar of Peru, though to shaped as part of a rite of passage ritual, which included inducing audio hallucinations. Reading about this research helped give shape to this work as I imagined an ancient sound world with magical acoustic properties yielding unnatural echoes as the bassoon traverses through this sonic landscape.

Leonardo Cicala, *Ideogrammi ad Anello*

Two elements of this piece: the first element is the proximity of a presence. After appears a vast atmosphere, fluid, imaginary, this atmosphere means the power of imagination, the infinite power of open the divine. The second element of the piece is the wheat that figure the loss of memory, the holes of the image, the confusion, the inability to find oneself.

Timothy Polashek, *Engravings for Prepared Snare Drum, iPad and Computer*

Engravings for Prepared Snare Drum, iPad, and Computer was composed by Timothy Polashek for percussionist Brad Meyer using a jointly created electro-acoustic and interactive musical instrument. During performance, the percussionist equally manipulates and expresses through two surfaces, an iPad displaying an interactive touch screen and a snare drum augmented with various foreign objects, including a contact microphone adhered to the drumhead's surface. A computer program created for this composition runs on a laptop computer in front of the percussionist. The software captures sound from the contact microphone and transforms this sound through audio signal processing controlled by the performer's gestures on the iPad. The computer screen displays an animated graphic score, as well as the current states of iPad controls and audio signal processing, for the performer. Many compositional and technological approaches used in this project pay tribute to composer John Cage, since the premiere performance of *Engravings for Prepared Snare Drum, iPad, and Computer* took place in 2012, the centennial celebration of Cage's birth year.

Concert 27

June 17, 8:00-10:30 PM

Playhouse

Program

Angelo Bello
Lorem Ipsum 8'31"

Angelo Bello, sound, video, concept
Kim Whittam, choreographer

Caroline Louise Miller
Sadismusic I 10'34"

Maja Cerar, violin

Stephen Dydo and Susan Haire
Tipping Point 12'

Stephen Dydo, electric Guqin

Joshua Groffman
Landscapes 13'30"

Joshua Groffman, piano

Robin Cox
Start 5'

Robin Cox, violin

David Durant
The Crystalline, Radiant Sky 7'

Esther Lamneck, tarogato

INTERMISSION

Alba Battista
Les Axiomes de la Tentation 13'56"

2 channel fixed media

Jeff Morris and Joe Hertenstein
Shankcraft 8'

Joe Hertenstein, percussion

Kyle Johnson
I'm really not much of a talker 20'

video

Program Notes

Angelo Bello, *Lorem Ipsum*

For fixed media, video projection, and choreographed movement.

"We are...summoned to hope in the growing light of the saving power. How can this happen? Here and now and in the humble things, that we may foster the saving power of its increase." (Martin Heidegger, *The Question Concerning Technology*, translation by Hubert L. Dreyfus)

The origins of this work are in a walking regime throughout various neighborhoods of midtown Manhattan New York City, to and from Penn Station and the office where I spend the day. These walks provide a space for meditations on movement, sound, image and dialogue, and the interrelationships and dependencies among them. While developing the scope and plan for this piece I approached choreographer Kim Whittam for her partnership, with whom I had previously collaborated on multiple projects, and who graciously accepted to join. I am grateful for the enthusiasm the Kim Whittam Dance Co. brings to this project. In this work, I take a prompt from Peter Hoffmann, developer of The New GENDYN Program, when he suggested that "the New GENDYN Program, in addition to being a customized tool for the analysis of a single musical piece, [is] a generic 'stochastic composition instrument', much in the sense of interactive computer composition." For this piece Lorem Ipsum, I implement the GENDYN's capacity to generate what could be described as "Cantus Firmi" of melodies and events (of stable pitches, as opposed to the characteristic and sometimes unwieldy constantly varying tones), of which the center of tonal or modal gravity and the manner of construction of the resulting pitch clusters resides in the precise definition of initial conditions of the system, selected á priori and applied to the algorithm.

Caroline Louise Miller, *Sadismusic I*

This work explores power dynamics between two personalities, enacted by one violinist. The first personality is icy, poetic, nostalgic, romantic, reclusive, and delicate. The second personality is playful, sadistic, aggressive, chaotic, capricious, rambunctious, and devilish. The electronics function as an insidious engorgement of personality 2's presence, gradually creeping in to terrorize, mimic, and falsely contextualize personality 1. This piece was originally written for 2 violinists; this solo violin version explores conflicting power dynamics within a single body (electronics functioning as an extension of one of these bodies.)

Stephen Dydo and Susan Haire, *Tipping Point*

Tipping Point is part of *Vanishing Point*, a series of installations and videos Dydo and Haire have been developing since 2013. Their focus is on the urgent need for us to learn from the sustainable cultures, represented in this video by the untouched Earth, that are disappearing in the face of resource-devouring development, using the special concentrated power of art and music. The music technology, while computer-created, references ancient melodies from China and Japan, as well as complex rhythmic structures gathered from the Tibetan Plateau. When we consider the history of human development, we typically regard our most remarkable feats to have been agriculture, industrialization and globalization. These enabled man to multiply across the globe, harness nature, and even reach to the heavens. But long before that, we created language, literature, painting, sculpture, music, dance and spirituality. *Vanishing Point* explores how we can continue to evolve mankind's greatest creations – spirituality, literature and the arts – while letting go of the post-industrial activities usually grouped under the heading "Progress" which are destroying the ecology upon which we all depend for our physical survival.

Joshua Groffman, *Landscapes*

Landscapes (2014) for piano and live electronics deconstructs and repurposes the sounds of the New York's Hudson Valley. In an American landscape in which sounds and geography are increasingly homogenized, I sought out aural markers that were particular to the area: place names in family conversation, discussions of local politics, the accents and inflections of New Yorkers. Such sounds are then used as pivots from the everyday into new sound worlds. The piece is polystylistic – field recordings and found sounds mix with the traditions of the classical piano repertoire, electronic dance music, and snippets from the late- '90s pop punk scene, soundtrack of my adolescence.

Robin Cox, *Start*

Start is an intense work of rhythmic relationships coming close, but never quite settling into stable patterns between live acoustic and electronic elements. It places upon the live violinist any temporal grounding or structural foundation sensed in relation to very quick, fleeting, and highly syncopated rhythmic gestures of the electronic parts. The performer's use of bone conduction click track monitoring also ensures accuracy in executing these tightly integrated rhythmic relationships, at times even allowing for the sense of the live musician anticipating or leading the electronics in performance.

David Durant, *The Crystalline, Radiant Sky*

The Crystalline, Radiant Sky for tarogato and audio file (2015) is composed using only the sounds of the tarogato as played by Esther Lamneck. The audio file was created by using a recording of Dr. Lamneck in which she played anything from single long tones to

extended improvisations. The recorded sounds were used unaltered and with many manipulations. Dr. Lamneck is also performing a live improvisation with the audio file. The title refers to the past as represented by a crystal, something formed and set. The crystal image represents the recordings of the tarogato. Radiant represents the present and the live improvisation. The sky represents the audience. The title is taken from F. Scott Fitzgerald's first novel, *This Side of Paradise*, where the narrator says about the protagonist: He stretched out his arms to the crystalline, radiant sky. "I know myself," he cried, "but that is all."

Alba Battista, *Les Axiomes de la Tentation*

Non-dialectical culture that is forming is still in its infancy, but it had a special place to arise, which is music. And it is music that tells us this growing thought doesn't wonder nature or existence, but what does it mean to know. The language of music says what we do not know: it discovers the field of experience, uses the freedom of the poets, moves in the network of our knowledge, inhabits the dreams. Its dazzling clarity erases the borders of our mind's provinces, and rises again for the first time in other times and other places. There, in listening, we recognize what is born in the heart of every man and in his bright imagination. Then, we will be tempted to fix new axioms.

Jeff Morris and Joe Hertenstein, *Shankcraft*

This improvisatory performance environment is constantly finding itself through introspection: all the electronic sounds are sampled from the found percussion live during the performance, and all of the visual material is taken from percussionist Joe Hertenstein's movements as he plays, transformed into a sound-reactive visual counterpoint by custom software instruments created and performed by Jeff Morris.

Kyle Johnson, *I'm not really much of a talker*

I'm not really much of a talker is not based on a true story. Premiered at Harvard University in Spring 2015, the collection of multimedia songs about lies, narrative, fiction and reality is presented live by Kyle Johnson with video and audio accompaniment. During performance, I perform an original text while standing next to a large television (or projection screen) playing coordinated sound and images. Some songs tell stories, some take emotive, potent cultural traditions and remix them to make them cold and mechanic. Some are beautifully abstract and wordless, some are documentary pieces about real people, some connect to form larger sections while some are independent. Across the performance of the entire piece the perspective of the audience is constantly shifting, wondering how one part of the story connects to the other, what is fiction and what is fact, and what will come next. The entire work is 65 minutes long, but because it's a collection of separate songs, shorter performances are also possible.

Concert 28

June 18, 12:30-1:30 PM

Experimental Theater

Music from the Diapason Archive

curated by Michael Schumacher

Program

Alvin Lucier

Places

12 channel fixed media

10'

Roc Jimenez de Cisneros

Hands in the Air, Reach for the Laser

12 channel fixed media

5'

Bruce Andrews and Michael Schumacher

Unintending

12 channel fixed media

7'

Al Margolis III

What Makes a Sound (argument)?

12 channel fixed media

7'

Carl Stone

Cantipur

8 channel fixed media

5'

Alan Licht

Today I am a Fountain Pen

12 channel fixed media

5'

Stephen Vitiello

Winds After Hurricane Floyd

5.1 channel fixed media

7'

**note: all works on this concert are
excerpted**

Program Notes

Alvin Lucier, *Places*

During the summer of 2003, the composer captured the acoustic signatures of 21 indoor and outdoor spaces in Ostrava, Czech Republic, by bursting balloons in each space and recording the results. Later, in the fall of 2003, he made 12 5-minute field recordings in indoor and outdoor places in New York City. Listening through headphones, 5 musicians from Ensemble Sospeso, including violin, cello, oboe, clarinet, and percussion, imitated the sounds of field recordings, recording them as they did so. Using the technique of Impulse Response, each recording was played into one of the acoustic signatures, stored in a computer. For example, the sounds of Grand Central Station are heard in a hotel room sink. The results were subject to reiterative process until all vestiges of the instrumental sounds were eliminated. All that remained were the resonances of the stored spaces. *Places* was commissioned by Meet The Composer for The Ensemble Sospeso in conjunction with Engine 27 and engineered by Joe. This installation is the New York premiere.

Roc Jimenez de Cisneros, *Hands in the Air, Reach for the Laser*

In physics, a multistable system is neither stable nor entirely unstable and constantly shifts between various states as the result of the coexistence of several system attractors. *Hands in the air, reach for the laser* uses generative algorithms to implement these behaviors in the synthesis, organization and diffusion of sounds. The output of each speaker constantly shifts between different states, thus changing the listener's perception of the system, which sometimes appears as a whole, and other times as a juxtaposition of isolated, independent sources engaging in complex trajectories.

Bruce Andrews and Michael Schumacher, *Unintending*

...consisting of the following sound sources: 1. a frying pan dragged along a stove-top 2. a fender rhodes 3. walking along 34th Street with a plastic (B&H) bag rhythmically slapping a leg 4. a casio electronic calculator being turned on and off 5. Malcolm Goldstein's violin playing 6. Jane Henry's violin playing 7. a Serge synthesizer 8. a Thalys train 9. a Pelikan 100 fountain pen 10. sleeping 11. a hallway in the Museum of Natural History 12. various steam radiators on the LES 13. a recording of Michael Harrison's raga singing class 14. the motor of a Panasonic hand held cassette recorder 15. a construction site in a small town somewhere in southern Italy 16. David Shively playing the melodica 17. a landscape in the south of Italy near Salerno, at night... All created by Bruce Andrews' voice.

Al Margolis, III, *What Makes a Sound? (argument)*

Coming at composing from the recording medium, most of my works begin in a "fixed" form. Having recently been getting back into live performing, many of the recorded compositions are used as the basis for the performance. They are stripped backwards into their component elements and the elements become the backing tracks, the canvas, on which the rest of the performance is "painted". (I have been describing my work as sound painting for years). Every work devolves into multiple versions and are often combined with other works. Thus leaving the recorded version as the "true" version, yet leaving space for many variations of a work. The work(s) heard here are all parts of larger compositions. The sounds that you hear are either removed from their original contexts or combined with sound sources from different compositions. The compositions or portions of are Gitkleingit, What Makes a Sound Argument 2, Xylo 2, Lisa flutes, Linguido, and Tattooed Love Muffins. The source materials include the voices of Lisa Barnard, Laura Biagi, Dan Andreana, and Joan from Barcelona.

Carl Stone, *Kantipur*

Kantipur is a sound installation wherein the urban soundscape of Tokyo is smashed like glass and rearranged in mosaic. Programmed in Max/MSP, it is generated in real time. This excerpt has been recorded.

Alan Licht, *Today I Am A Fountain Pen*

My Bar Mitzvah re-configured as a sound environment. *Today I Am A Fountain Pen* is the first full-fledged sound installation by improviser and guitarist Alan Licht. The sound source is a tape of Licht chanting haftorah Naso at his Bar Mitzvah, June 6, 1981, Congregation Bnai Israel, Millburn, NJ. Licht has selected twelve consonant melodic fragments that are looped and layered in various combinations and permutations. This echoes the trope, or cantillation system of Torah reading, which employs a fixed set of melodic accents, and pays homage to the processes and techniques of contemporary minimalist composition. By using this unusual personal document as source material, Licht allows an autobiographical insight normally absent from musique concrete, and more in keeping with his background as an egocentric rock guitar hero.

Stephen Vitiello, *Winds after Hurricane Floyd*

Sounds recorded from a 1999 WorldViews residency (LMCC/Thundergultch) on the 91st floor of the World Trade Center, Tower One. Contact microphones were affixed to the windows, picking up the sounds of wind and the movement of the building, passing helicopters and planes, people down below.

Concert 29

June 18, 2:00-3:30 PM

Underground Theater

Program

Ian Clarke <i>The Laws of Nature</i>	5'48"
Christian Eloy and Krunoslav Pticar <i>Soupir bleu</i>	14'
Thomas Beverly <i>Dancing Tree</i>	6'54"
Eric Sheffield and Anna Weisling <i>Arbor I-V</i>	9'45"
Claudia Robles-Angel <i>Cologne: transformations</i>	6'
Carlos Johns-Davila <i>Nosotros, Criaturas Pintadas</i>	7'32"
Tommassi Rosati <i>Resound Nature</i>	5'59"
Roberto Musanti <i>Rotational Chaos</i>	4'
Samuel Pellman and Ella Gant <i>Mind Meld</i>	11'20"
Antonio D'Amato <i>Opus III</i>	3'34"
Alejandro Brianza <i>Mikrokosmika</i>	4'48"

all works on this concert are videos

Program Notes

Ian Clarke, *The Laws of Nature*

Heads, The (F)Laws of Nature: Plato believed that the most fundamental basis of order in the universe is the Form of the Good, "the brightest region of Being". It is simultaneously the cause and result of Nature, and anything created in accordance with it is intrinsically beautiful. A paragon utopia is, to Plato, "...a city which would be established in accordance with nature." How peculiar, then, that his "On the Good" speech was so confusing that most abandoned the lecture before he could finish, and yet, how fitting that it would be so difficult to define a set of conditions that are profoundly affected by all human interference, including the very act of definition.

Tales, Aims: What then is natural beauty, when the nature that bounds it to real parameters is so fluid and unpredictably subjective, when the consistent loss of a traditional sense of Nature continuously redefines the Laws of Nature? Does it matter? Probably not. If I left it at that and called it a day, though, this would be a pretty disappointing piece. In trying to provide an answer to the question posed at the head of the tale, I found that, for me, if beauty is the perfection of Nature, but Nature is made imperfect in the pursuit of perfection, then it must be adequately self defeating. Failure to meet the unreasonable standards of natural perfection is in itself a form of perfection.

Flaw is beauty. Mistake is beauty.

I have chosen to communicate this alternative perfection through both a heavily glitched time lapse of forest and bramble landscapes, and through a brief nightscape viewed through the eyes of a psilocybonic mind. Please enjoy or don't.

Christian Eloy and Krunoslav Pticar, *Soupir bleu*

Soupir bleu is a pure videomusic work: ... some blue ... some sounds ... some breaths ... ? no story, only your own story with blue and breaths !? *Soupir bleu* is born from a very free interpretation of Marc Vappereau's installation at Sous La Tente gallery in Bordeaux.

I was very happy to be completely free to compose a full electroacoustic music on this very personal video of Krunoslav. I didn't ask any information about the original idea or the story of this installation; I was fascinated by an aesthetic reading of this video and I wanted to make a music translating this very intimate emotion.

Thomas Beverly, *Dancing Tree*

Dancing Tree is product of my fascination with slow growth. The tree in this time-lapse video is about 300 years old, but is only 15 feet tall because of the desert environment where it grows. The music in this piece is a sonification of the subtle, but often frenetic movement of the dancing tree on one windy day in the desert of west

Texas.

Eric Sheffield, *Arbor I-V*

In keeping with the spirit of the original commission, the music for these multimedia pieces was derived solely from recordings of saxophone sounds played by Nick, many of which were improvised in the studio. The visual elements and overall aesthetic were inspired by a single day shooting video at the UW-Madison Arboretum. The primary sections of footage from which each section was derived seemed to present themselves to us without much provocation on our part, and individual shots tended to explore a relatively small range of space. We strived to maintain the unexpected natural beauty of the source material throughout this work, both aural and visual, by allowing the original subjects to maintain their integrity even as they are manipulated and deconstructed.

Claudia Robles-Angel, *Cologne: transformations*

This audiovisual composition shows the transformation from old plans of the city transformed into an imaginary map obtained from the convergence of natural structures such as tree branches and a new satellite image of the city. The visual element of this composition is inspired by the book *Invisible Cities* by Italo Calvino and the sonic element was composed using the original soundscape of Cologne.

Carlos Johns-Davila, *Nosotros, Criaturas Pintadas*

The video opens with a picture of human DNA. Its title depicts humans as painted objects in a canvas represented throughout the video. Superimposed on the illustrations are videos of sympathetic individuals who are simple representations of the Genesis characters Adam and Eve.

Tommassi Rosati, *Resound Nature*

Nature has its own sound, rich, sometimes gentle, other imperious. It wakes up us in the night, or it's a background that is quickly forgotten. Nature has a sound that is always new, even if it is substantially the same. Has whistles, melodies, sounds and rhythms. Nature has a sound. And what if it had another?

Roberto Musanti, *Rotational Chaos*

Rotational Chaos is an audiovisual work that explores the relationship between images and sounds, in particular through the relationship of the forms of solids of revolution and the sounds of chaotic generators. In the foreground, the solids of revolution, whose profile is partially determined by the harmonic components of some sounds produced by chaotic generators, highlight the contrast between the symmetries of their forms and the timbre of the sounds. In the background, a particle system evolves through the interaction of forces of attraction / repulsion, acting as a "backdrop" of the composition. Although the composition is abstract, because it is based mainly on the relationship between forms, and between them and the sounds, the graphic

materials chosen and their assembly even with the sounds, lead us to a narrative interpretation of the work, constituting a sort of geo/math-fiction .

Samuel Pellman and Ella Gant, *Mind Meld*

A collaboration can occur when the patterns of thought in one mind first find resonance in the patterns of thought of another mind. As these patterns of thought converge, a unity of expression emerges, and the constituent minds become indistinguishable. Artists Gant and Pellman have collaborated on a number of image/sound works over the years and have team-taught several classes. Often they complete one another's sentences. In the piece *Mind Meld* they seek to bring themselves and the members of the audience into a state of unitary consciousness. The sounds, performed live on a Symbolic Sound Kyma system, are tuned in 7-limit just intonation in a texture comprised of polymetric Euclidean rhythms (i.e., a counterpoint of irregular mixed meters). The video is also performed live, with Resolume's Avenue VJ software.

Antonio D'Amato, *Opus III*

This piece is a soundtrack composed expressly for a short abstract movie by Walter Ruttmann, titled *Lichtspiel Opus III* (1925). The first idea came up while I was visiting an exhibition on Italian futurism at the Guggenheim Museum in New York. Unfortunately the work by Arnaldo Ginna and Bruno Corra, who were two filmmakers associated with the futurist movement, has been lost. We just have an article (*Abstract cinema – Chromatic music, 1912*). The abstract movies by Hans Richter and Walter Ruttmann, dating around the 1920s seem to be an expected evolution of the above mentioned research. We could really call their artwork visual music, because of their emphasis on qualities as rhythm, tempo, movement, counterpoint and harmony, in the kinetic of colours and forms. Ruttmann followed the futurists' idea of coordinating music with colours and moving shapes. Though *Opus III* was created as a silent animated film without soundtrack, few years later Hanns Eisler wrote the music for this film, for a performance at the Baden-Baden music festival in 1927. Here I propose my piece composed as a soundtrack for the original silent movie. I adopted a free association of forms and sounds, working mostly on progressive timbre mutations, where the same shape appears many a time. The dislocation of the shapes is mostly reflected in a pitch change, but the behaviour is occasionally reversed or more complex. The goal is to achieve the merging of communicative strengths from different art forms.

Alejandro Brianza, *Mikrokosmika*

Many events happen and we do not give them importance. Miniature worlds escape our sight (and all senses) daily. *Mikrokosmika* tries to evoke the feeling of attending one of these miniature universes and casual behaviors that offer their inhabitants in their fast-paced lives. Imagine... How interesting it would be to listen through a microscope?

Concert 30

June 18, 4:00-5:45 PM

Playhouse

Program

Thommy Wahlström
2015 invention for EA no. 22 7'
2 channel fixed media

Selena Wellington
Flowers don't do anything 5'12"
2 channel fixed media

Wil Offermans
Tsuro-no-Sugumori 10'
Nina Assimakopolous, flute

Kevin Gironnay
Ce vide qui déborde 6'30"
8 channel fixed media

Daniel Holmes
a quiet walk in a siren park 4'
Daniel Holmes, iphone

INTERMISSION

Chin Ting Chan
Rituals 8'
2 channel fixed media

Chet Udell
Gjallarhorn 7'30"
Lydia Van Dreel, horn

Kyle Vanderburg
Remnants of Creation 10'
2 channel fixed media

Edgar Berdahl
thROW 6'30"
laptop quintet

Program Notes

Thommy Wahlström, 2015 invention for EA no. 22
2015 invention for EA no. 22 is created with the idea of the corresponding between sounds with different narrative function. Sounds from the same category in for example intensity or percussivity but with different category of narrativity. It is obvious that the sounds kind of work together musically but the story...?

Selena Wellington, Flowers don't do anything
This piece was composed in response to the 2015 Syrian refugee crisis and the November 2015 Paris attacks. It incorporates sampled material with audio clips from news reports and interviews with various United States politicians commenting on the refugee situation. The title comes from a CBS News report that interviewed a French citizen and his son. During the interview, as the father explains why there are flowers put out in the city, the child says, "But flowers don't do anything, they're for, they're for..." Composed using Logic and SuperCollider.

Wil Offermans, Tsuro-no-Sugumori
Tsuro-no-Sugumori is a piece for solo flute and amplification inspired by the Japanese Shakuhachi and employs a vast array of contemporary extended playing techniques on the flute.

Kevin Gironnay, Ce vide qui déborde
Ce vide qui déborde (This emptiness that overflows) is a brutal expression of these moments when you feel overcome by so many problems, you just end up experiencing a deep emptiness in the accumulation.

Daniel Holmes, a quiet walk in a siren park
a quiet walk in siren park is a work for solo performer dual-wielding iPhones. The work is minimalistic in nature, featuring six identical instances of a single short sound file. Each are interacted with via touch screen and accelerometer/gyroscope gestures. The musical development is also minimalistic and features only a few different pitches. Ultimately, the performer realizes musical motive and gesture via stereo space and subtle changes in dynamics and granular (and non-granular) textures.

Chin Ting Chan, Rituals
Rituals is inspired by various ritual processes of different cultures. Some rituals involve elaborate processes, while others are simply daily rituals inherited from the tradition. While most rituals are diversely different, they all engage a sequence of actions according to a prescribed order guided by a mythical belief. This piece takes inspirations and sonic elements reminiscent of the ritual processes and forms a sonic collage that alternates constantly between hyper-real and surreal soundscapes, and creates a multi-layered texture of timbral and rhythmic complexity. Some of the sound sources include air, wind

chimes, metals, water, piano resonance and various drum patterns, processed almost exclusively with Cycling 74's Max program.

Chet Udell, *Gjallarhorn*

Gjallarhorn (old Norse "Yelling Horn" or "the loud-sounding horn") is the enchanted horn blown by Heimdallr to herald the beginning of Ragnarök, or the end of times when the gods die, the world is destroyed, and reborn. This piece isn't about depicting Ragnarök nor a symphonic poem illustrating Norse mythological stories. *Gjallarhorn*, instead, is a celebration of this enchanted musical instrument and its awesome powers to create, transform, and destroy. Various physical gestures of the horn create a variety of musical effects, each inspired by personalities of Norse gods.

Wandering around in the woods, something brass glimmering in the sun in the middle of a freshly plowed field catches your eye. You wander over; using your hands to brush the soil, uncovering the glowing brass object. It's an ancient musical instrument. Carefully, you pick it up and feel a strange tingling sensation flow from your fingers, down your arms and into your shoulders as you raise the horn to your face and...

Kyle Vanderburg, *Remnants of Creation*

Remnants of Creation is a commentary on waste, exclusively utilizing field recordings from Tulsa Recycle and Transfer's Material Recovery Facility. In the piece, hundreds of thousands of pounds of recycling introduce creation as a mechanical process rationally designed from random detritus.

Edgar Berdahl, *thrOW*

In our day-to-day lives, we send and receive things of all sorts. Where do these things come from and where do they go? They have to go somewhere. In *thrOW*, each performer uses a FireFader force-feedback device to *thrOW* things back and forth, as mediated by another entity. When an object falls on a performer's device, she or he has the option of *thrOWing* the thing away or of holding it, which causes musical sound to be synthesized. What would happen if gravity were suddenly increased? Or what would happen if gravity were suddenly decreased? What if, collectively, we had to catch everything that we threw away? *thrOW* is believed to be the first music composition in which multiple performers use haptic technology to touch the same virtual things.

Concert 31

June 18, 8:00-10:30 PM
Playhouse

Program

Antonio Bonazzo
Violin Shake 9'
Maja Cerar, violin

Michael Rhoades
Reflections and Refractions 12'35"
video and 8 channel fixed media

Gustavo Chab
Etérea Ethereal 12'54"
Maja Cerar, violin

Giorgio Nottoli
Ellenikà 6'
4 channel fixed media

Sylvia Pengilly
The Syntax of Chaos 8'11"
video

Takayuki Rai
Lucent Aquarelle for harp and computer 11'
Arielle, harp

INTERMISSION

Hubert Howe
Harmonic Fantasy No. 2 for Piano and Fixed Media 10'
Jonathan Howe, piano

Stephen Beck
Vale Veneto Remix 2'
2 channel fixed media

Hiroshi Ebina
untitled_work_November 6'42"
Hiroshi Ebina, performer

Joel Chadabe
One World 1 9'
2 channel fixed media

Boris Nazarov
East is the West Radio 5'50"
Boris Nazarov, kalimba

Michael Gogins
Sevier 9'
2 channel fixed media

Brian Belet
Ion Trails (Cloud Chamber Storms) 11'
Daniel Pate, percussion

Program Notes

Antonio Bonazzo, *Violin Shake*
Violin shake belongs to a cycle of pieces for solo instruments and electronics. At the moment I've written for violin, for viola d'amore, for double bass, for bass clarinet and for bass drum. The next one I'm going to write will be the octobass shake. The purpose of the entire cycle is to investigate new directions in the interactions between the instrument player and the machine (electronics). In this case the violin player has to interact with the machine listening to it while playing his part and the computer uses parts of the violin to play it back warped by means of stochastic processes.

Michael Rhoades, *Reflections and Refractions*
Reflections and Refractions, in four movements, was produced in the spring of 2015. As the title suggests, it is a study of light reflecting and refracting multiple times through a virtual 3d sculpture, made of thick glass, in a space consisting of multi-sided mirrored walls, floors and ceilings. (The exception to this is the third movement, which takes place in "empty" space.) The musical aspect of the piece was composed for 3d diffusion over an 8.1 sound system. The audio and visual elements were designed to interact in a choreographic fashion. They collaborate in unison and in harmony, in counterpoint and independently to create an immersive dance of light and sound. To accomplish this, at different times throughout the composition, the sculpture, the walls and the camera each spin, rotate, dolly and etc. at varying angles and rates. The spatial aspect of the music was specifically composed to accompany these movements. Maya was used to create the visual components. Csound and Cmask were used to synthesize the music.

Gustavo Chab, *Etérea Ethereal*

Etérea Ethereal is a speculative composition, a creative form of working with sonic material, is an open source / is a mental process that assemble ideas and series that not always is necessary to be hear / prototype is a musical systems / Intuitive improvisation with interactive electronics - graphic notation with electronic patches navigating scores with cartography and creative music combining live performance Prototype will seek to explore image, ideas, concept, geometries, music notation and other combinations

Giorgio Nottoli, *Ellenikà*

The work is constructed from recordings made in Greece during two living on the island of Thassos, 2012-2013 . The records include both sounds from nature, which, although really Greek, could come from anywhere in the Mediterranean sea, and events spoken in the Greek language. Some of the latter have been taken up in crowded places such as markets of the country and, in particular, where the calls of vendors prevail over the buzz of people, others by reading poems of classical antiquity as those of Sappho and Alcaeus. The speech material was analyzed in order to extract elementary trends, in terms of durations and intonation, which constitute the basic articulation of the piece. The pitches are used to filter the concrete material getting complex tonal changes. For example, the sound of the sea filtered by means of resonators tuned on the pitches of a canon, in the first part of the piece, it gradually changed into a clear and varied timbre. The form of *Ellenikà* is divided into two parts, in the first dominate the sounds of nature, in the second human voices, gradually more recognizable. Then the musical result plays between abstraction and revelation, slowly and gradually, of the elements of the soundscape.

Sylvia Pengilly, *The Syntax of Chaos*

How can Chaos have syntax? That's ridiculous! This may well be your reaction to the title of this piece, however, in a scientific context, Chaos, with reference to Chaos Theory, refers to an apparent lack of order in a system that nevertheless obeys particular laws or rules known as sensitive dependence upon initial conditions. In his ground-breaking book, *A New Kind of Science*, Stephen Wolfram expands on this idea by demonstrating that a very simple system, such as a two-line computer program, can produce something extremely complex, which can even cross the borderline into Chaos. In an attempt to apply these ideas to composition, I selected samples that were as different from each other as I could imagine: snippets from an early string quartet, a short, quasi-modal exercise designed to test my student's music reading ability, and some percussive, granular sounds. These were then processed several times until they sounded nothing like the originals. Then, beginning with the chaotic distortions, the piece slowly works backwards, albeit non-linearly, to finally reveal the samples in their original form, the "initial conditions" from which the "Chaos" emerged.

Takayuki Rai, *Lucent Aquarelle for harp and computer*

This work was composed for harp and live computer electronics system, consisting of a Macintosh computer running Max/MSP. A live computer electronics system performs real-time signal processing on harp sound played on the stage. Diverse signal processing techniques are employed, including time and frequency domain manipulation and real-time grain-based frequency modulation technique. The pitch and intensity data of harp performance are also detected and control real-time sound synthesis routines as well as signal processing in particular parts. The live computer electronics system acts as if it is a part of the instrument, expanding its timbre, and creating a novel musical space in combination with the instrument. *Lucent Aquarelle*, commissioned by and premiered during the Media Art Festival 2001 in Hamamatsu, was selected at the ICMC 2002 in Gothenburg. Its recording is included in composer's solo CD album "Takayuki Rai: Interactive Computer Music" [FONTEC: focd2574] and its video recording was included in the DVD program of Computer Music Journal vol.28 number 4.

Hubert Howe, *Harmonic Fantasy No. 2 for Piano and Fixed Media*

The basic idea behind my *Harmonic Fantasy No. 2 for Piano and Fixed Media* is that the fixed media part, generated by computer, resonates and complements the sounds of the piano. There is never any opposition, or even any counterpoint, between the two forces in the work. There are four sections to the piece, which are like four separate movements. In the beginning, the piano plays a few notes, and the computer sustains them, while emphasizing certain upper partials in a repeated pattern. This idea continues in the second section, which is a slow passage that builds increased complexity through accretion, by adding more notes to the passage that it began with. The third section begins when the piano starts playing fast scale-like passages in the higher register. These notes are actually the same resonances that have been used in the opening, only now the computer plays the lower fundamentals to which these are the resonances. These roles exchange in the last section, where the piano returns to playing low, sustained tones while the computer resonates the upper harmonics. The term "harmonic" does not refer to harmony in the traditional sense, but to overtones, which are the focus of the sounds. The score shows only the fundamental frequencies, not the resonances of the upper partials which are such an important part of the piece's surface texture. The piece was commissioned by Nancy Bogen and is dedicated to her and to her husband, Arnold Greissle-Schoenberg.

Stephen Beck, *Vale Veneto Remix*

Vale Veneto Remix was composed during my residency at the 2013 Festival de Internacional de Inverno UFSM in Vale Veneto, Brasil. All of the sounds in the piece were collected, processed and recomposed during the week-long festival. I am personally fond of two specific sounds. The first is the siren, which came from the town police car. Near the end of our sound walk that day, one of the students went up to the policeman and asked if he would play the siren so that we could record it. The policeman was reluctant at first, and I didn't want to cause any kind of commotion. But he went ahead and played the siren, much to the delight of the kids in the town square. The other sound is the background "pop" music heard near the end of the piece. The winter festival coincides with the Italian Heritage festival in Vale Veneto, and the town plays a variety of Italian pop/folk songs across loudspeakers throughout the town square. You can hear it almost everywhere outside, and it is a persistent part of the audio landscape. I felt it was impossible to create a soundscape of the town without it.

Hiroshi Ebina, *untitled_work_November*

What I tried to create this work is to create full soundscape with a minimum elements, sounds of acoustic instruments processed through electronics.

Joel Chadabe, *One World 1*

One World 1 is based on sounds from New York and New Delhi, as if the world were one large crowded city, overwhelmed by urban noise and discord, yet a space shared through a common human bond. The sounds in New York were recorded by Benjamin Chadabe. The sounds in New Delhi were recorded by Shankar Barua. *One World 1* was composed with support from the New York State Council on the Arts.

Boris Nazarov, *East is the West Radio*

The main idea is a traveler who is listening to the radio, for example in his car. At some point, he comes into the reality when all the stations are broadcasting exclusively electro-acoustic acousmatic music. The composition reflects changes of the stations by a clear and sudden shift of the acoustic images. Some sound textures are flowing smoothly one into another – probably these are sounds which are penetrating into the car from outside. The song lasts five minutes and includes some episodes of the travel, which lasted perhaps more than one hour.

Michael Gogins, *Sevier*

Programmed in JavaScript, HTML, and Csound to generate both notes and chords, and to render synthesized sounds.

Brian Belet, *Ion Trails (Cloud Chamber Storms)*

Ion Trails (Cloud Chamber Storms) was composed in 2012. The percussion performance drives the live computer-processed sound layers, leaving traces of the original material as it undergoes sonic change and

eventual information decay. The score indicates set introductory and concluding gestures, with interior sections containing several related, yet independent gestures. The gestures in a given section may be performed in any order, including repetition and omission. The performer is invited to modify or improvise within any gesture, and to also respond to the computer music as it occurs. The Kyma environment generates real-time modification and resynthesis of the percussion music. Both environments relate to, are affected by, and respond to each other, resulting in a unique realization for each performance.

Concert 32

June 19, 12:30-1:30 PM
Underground Theater

Fresh Minds Festival Highlights

Curated by Jeff Morris

Program

Cedric Kiefer <i>unnamed soundsculpture</i>	4'56"
gruppoGruppo <i>Secret Lives</i>	6'09"
Ryo Ikeshiro <i>Construction in Zuangzhi</i>	7'16"
Per Bloland <i>Graveshift</i>	4'52"
Sylvia Pengilly <i>Maze</i>	7'41"
Jaroslaw Kapuscinski <i>Oli's Dream</i>	3'23"
Bret Battey <i>Clonal Colonies I</i>	6'56"
Dennis H. Miller <i>point.line.plane</i>	6'44"

Program Notes

The Fresh Minds Festival is a public performance of audiovisual artworks by professional artists, student-curated under the direction of a multi-disciplinary team of faculty.

IN THE ART WORLD

For professional artists worldwide, Fresh Minds Festival is an internationally prominent juried venue for their work with a unique angle: knowing the selected works are ones that reach out to informed newcomers to new media art. This festival is a unique presence between festivals "by specialists, for specialists" that tend to leave newcomers behind, and "people's choice" festivals that tend to value light entertainment over artistically engaging, thought provoking works.

OUR STUDENTS

TAMU students do for artists what artists can't do for themselves: contemplate their creations with a fresh set of eyes and ears, Fresh Minds! Students have personal and thoughtful encounters with artworks being made now, in their own time, using modern tools. They gain an understanding of how they may evaluate and communicate about expressive works in the visual and performing arts and with it, gain a better understanding of how the arts fit, contribute, and can be evaluated within academe. This activity equips and encourages students to become lifelong learners, enriched with an appreciation and understanding of creative expression.

EVENTS

Concert screenings are held in the black box theatre in our new Arts & Humanities building, located in the center of the Texas A&M University flagship campus in College Station, Texas. Our innovative performance space features a 22.2 channel surround sound system and multitouch interface to allow sound to be moved through space expressively, live during the performance, in the long-standing tradition of electroacoustic concert music. Installations are presented in nearby rooms on the main corridor.

PROCESS

Fresh Minds is a novel competition and festival. We solicit submissions from artists worldwide. All submissions are crowd-curated by hundreds of TAMU students, supervised by a faculty panel. Our student curators complete an orientation course, which is carefully crafted to equip students with a unified vocabulary to discuss visuals and music/sound intelligently, and their evaluations of your work are calibrated based on their performance in the orientation assessment to ensure quality results.

HONOR

With our high selectivity, novel approach, and prestigious setting, selection for the Fresh Minds Festival means that a work is among the most accessible and engaging to vital young minds in our prestigious academic setting: these informed newcomers to new media art at a Carnegie Tier 1 Research Institution, a member of the elite Association of American Universities.

Cedric Kiefer, *unnamed soundsculpture*

The basic idea of the project is built upon the consideration of creating a moving sound sculpture from the recorded motion data of a real person. Using 3 microsoft kinect cameras the movement of the dancer was recorded into 3d pointclouds that were synced and exported as one large dataset to be loaded into 3ds max for further rendering and creation of the soundsculpture animation.

gruppoGruppo, *Secret Lives*

The work is a tryptich dedicated to the three italian composers Luciano Berio, Bruno Maderna and Franco Donatoni. In this work gruppoGruppo sets up three different paths of manipulations in the domain of sound and image, in different ways according to the composers to which the three videos are dedicated. In the video about Berio, his portrait reveals to be a multi-layered construction, also connected to the ideas of showing and hiding. The musical part is built using his voice and samples from his masterpiece "Sinfonia". Donatoni is surrounded by the ghosts of his musical handwriting, taking the form of little insects or particles, recalling the "cells" of his compositional process. A reference to his love for jazz music is evident in both the imagery and the sound. All the sounds are derived from a sample taken from his piece "Hot". The video dedicated to Maderna plays with the concept of controlling or being controlled by an abstract structure. Various processed versions of Venice's map are used to model different landscapes, while the music (the sounds are taken from Maderna's "Venetian journal") tries to retrieve the hidden origin of the whole work.

Ryo Ikeshiro, *Construction in Zhuangzhi*

Construction in Zhuangzhi is a simultaneous sonification and visualisation of a modified Lorenz dynamical system, a three-dimensional model of convection that is nonlinear, chaotic and sensitive to initial conditions. It is implemented in Max/MSP/Jitter. A performance takes the form of an improvisation involving the modification of parameters of the dynamical system, these human interactions being indicated by momentary colour inversions. The real-time, generative audiovisuals establish a perceptual feedback loop between the performer and the near-autonomous algorithm, or perhaps a duet/duel between these two elements due to the 'butterfly effect' and the emergent behaviour of the dynamical system. Interesting results are obtained as audio, either as signal data in nonstandard synthesis or control data such as rhythm, pitch and panning (no pre-recorded samples or conventional oscillators are used apart from sine waves) and as OpenGL 3D visuals. Being representations of the same data source, coherence between these two domains are maintained without either being subservient to the other as it is neither the audio triggering the visuals nor vice versa as is often the case. The outcome is an integrated audiovisual, real-time, generative, interactive, and improvised live performance.

Per Bloland, *Graveshift*

Through a rain-streaked café window, surveillance of a street scene is digitally transformed into a fluid chaos comprised of paranoia, ghostly figures, and alterations of reality. Echoes of a forgotten song float above the milieu, now gaining and now losing coherence. It is an image plagued by distortion, but this distortion emerges from quietness, and recedes once again into the same. *Graveshift* was conceived as a cross-discipline collaboration including video, music, and dance.

Sylvia Pengilly, *Maze*

As a child I vividly remember my parents taking me to Hampton Court, where the major attraction for me was not the palace, but the maze. We would wander through it, often taking wrong turns and having to retrace our steps, and soon were completely disoriented. Eventually we would hit on right combination of turns and find our way to the exit, having been pleasantly scared. Later, I read the legend of Ariadne, holding a ball of thread for Theseus so that he could find his way out of the maze after slaying the Minotaur. Both these experiences combined to suggest the form for "Maze." After the title sequence, the next segment represents the entire "map" of the maze, but following this there is a series of "wrong turns," represented by the black and white segments, that lead to dead ends. These finally return to the "main path," represented by the color segments, each of which leads a little further into the heart of the maze. There, the monster appears, but is vanquished, ironically by the "wrong turns," after which the "wrong" and "right" turns are combined and presented in retrograde, forming a type of palindrome which, like all good palindromes, ends as it began. Musically, each visual segment is first presented with its own unique music, which is subsequently combined and retrograded in the same manner as the visual segments.

Jaroslav Kapuscinski, *Oli's Dream*

Oli's Dream is a playful collaboration between music and writing, between a piano keyboard and a typewriter keyboard, and, above all, between a composer and a poet. It is an experiment in synaesthesia, an attempt to fuse the temporal modes of music with the spatial and temporal domains of words. In the process, the audience finds itself in the presence of a perceptive, purely aware being, Oli, who creates himself through his encounter with words. Words here make and unmake themselves from the outside in or the inside out, transforming themselves as they discover their own direction in time.

Bret Battey, *Clonal Colonies I*

Clonal Colonies was commissioned by New York's Avian Orchestra for their botany-themed concert Vegetative States in 2011. The first movement, "Fresh Runners", is a fast romp of densely interlocked textures, thrilling in the process of transformation itself. A "clonal colony" is a group of genetically identical plants. Child plants are propagated by "runners" that emerge from a parent plant. Thus colony members may appear as individual plants

above the ground, but are interconnected underground. This is analogous to the computer algorithms used in the creation of the music.

Dennis H. Miller, *point.line.plane*

point.line.plane is a series of three studies that was motivated by Kandinsky's treatise of the same (similar) name. Each of the three uses a single process for generating the imagery. The music for the studies adds an affective layer and contributes a spatial/ambient dimension and was created using a variety of modern sound-synthesis techniques including granular synthesis and convolution. (Thanks to the developers of X-Particles for use of a model used to generate the first study.)

Concert 33

June 19, 2:00-3:30 PM

Experimental Theater

Program

James Correa

*The Italo Calvinbo Cities I:
cities and the memory*

2 channel fixed media

7'40"

Javier Garavaglia

Spatial Grains - Soundscape No. 1

16 channel fixed media

22'

Nicoletta Andreuccetti

Living Voices

16 channel fixed media

8'36"

Miles Warrington

Across || Lines

8 channel fixed media

15'

David Reeder

Led Ohm Roll

2 channel fixed media

3'

Hugh Lynch

Another September

16 channel fixed media

12'30"

Program Notes

James Correa, *The Italo Calvinbo Cities I: cities and the memory*

This is the first piece of a cycle of works for electronics solo and instruments with live electronics inspired by Italo Calvino's book *The Invisible Cities*.

Javier Garavaglia, *Spatial Grains - Soundscape No. 1*

Work composed during a residence in August 2015 (CUBE at Virginia Tech, US), where a new diffusion system by the author (spatial granulation, already presented in its 1st stages during the BEASTFEAST 2015) was further developed and applied together with ambisonics to the CUBE's large system. A joint paper about the Virginia Tech's residencies will be also submitted by Eric Lyon to the BF 2016.

Nicoletta Andreuccetti, *Living Voices*

Living voices is an 16-channel fixed media composition that uses sound materials of pure synthesis and concrete nature, processed, mixed and assembled in studio. Sung and spoken voices intersect being with dehumanized digital world, but singing is transformed into gasp, while words cannot express that pure sound, a pure signifier in which the communicative dimension is lost. Between "speakability" and "unspeakability", between life and thought, the living voices are heartbeat of an astral and inhuman digital background, in which the possibility of representation opens to the world and then closes to the world in the moment itself of its appearance.

Miles Warrington, *Across || Lines*

The initial idea behind this work was to create a link between musical gestalts or sound objects whose structure and result could be inextricably linked with the way in which the sounds themselves were produced. Drawing various materials, such as a serrated metal edge, knife, wooden and plastic spatulas and a heavy thick wooden log across parallel upright gate bars of various sizes, the sounds produced formed timbral categories that could undergo a linear composition with the visual score. The visual score, intended to create various forms and possibilities of parallel lines both inferring the upright bars themselves and also the visual lines of the score, creates structure and form from the banks of sounds. Each of the sounds were then assigned colours depending on their timbral density (ranging from yellow - least dense to orange - most dense), and then the visualisations coloured in over the tiled mosaic form to create a "score". This idea draws inspiration from Iannis Xenakis's self analysis of his epic ballet work *Kraanerg* (1968) for large ensemble and tape, where he used a non-linear mosaic form to structure it. The work is comprised of 5 sections, each 3 minutes long that flow into each other. They are: Accents from Lines—Lines Behind Lines—Horizon

Lines—Shattered Lines—Ends of the Lines. The section titles refer to the visual representation of the score and provide some form of narrative as a macro structure to the work. The work, the composer's first acousmatic work is for 8 channel speaker system (with or without live visualisation of the score).

David Reeder, *Led Ohm Roll*

SuperCollider processes and live-coding create an orchestral narrative of shaped noise and stochastic patterns.

Hugh Lynch, *Another September*

Another September is an electroacoustic work inspired by the poem of the same name. The poem was written by Irish poet Thomas Kinsella. The piece is an attempt to communicate my interpretation of this poem through sound. The poem deals with themes such as regret, despair, loss, violence, struggle, contempt, truth and finally hope. The piece follows the narrative of the poem and has a specific focus on how sound space evolves and develops over time. The work explores how aspects of space can be used to communicate sonic ideas and concepts. Novel spatial techniques derived and developed from sound perception research are used to create enveloping and engulfing sound spaces.

Concert 34

June 19, 4:00-5:45 PM

Playhouse

Program

Patricia Martinez

Pure Consciousness of Invention
2 channel fixed media

8'37"

Kyle Stewart

Conflux
2 channel fixed media

6'23"

Adam Lenz

A Collapsing Field of Long-Dead Stars
2 channel fixed media

10'12"

Jonathan Wilson

Rotations III. 1080
Jonathan Wilson, tenor

12'

INTERMISSION

Marco Ferrazza

Omen
2 channel fixed media

7'50"

Guillaume Chappez

Forêt-Noire
2 channel fixed media

4'56"

Tyler Kline

Two Songs after Dylan Thomas
4 channel fixed media

9'48"

Bryce Craig

Crystal Ballet
Bryce Craig, percussion

11'15"

Davide Wang

Unfolding
2 channel fixed media

6'13"

Program Notes

Patricia Martinez, *Pure Consciousness of Invention*

Pure consciousness of Invention is an electroacoustic piece based on theatrical experiences. Music is not telling a "story" but, it is itself a narrative journey through a sonorous experience. Music materials were processed from original acoustic samples. This piece was composed at my personal studio with an IMac computer, and the software peak, sound hack and cubase.

Kyle Stewart, *Conflux*

Conflux is an electroacoustic piece comprised of spectrally manipulated water sounds, water sounds convolved with conventional instruments, and sounds whose spectromorphologies follow a liquid-like pattern. Beginning with a descending spectral motif, the piece suggest that the listener is flowing down a stream, while the bass impacts throughout seem to act as violent tides that throw us into new sonic areas. The piece is structured through contrasting sections; the macrostructure of the piece therefore suggests a narrative of traveling down a stream, through different bodies of water with unique characteristics. Certain motifs are repeated within different sections in order to act as a reference within the logic of the sonic world, suggesting, not only that we are traveling through different bodies of water, but also that these bodies of water are meeting, hence the title "Conflux".

Adam Lenz, *A Collapsing Field of Long-Dead Stars*

At points in our lives we find ourselves confronting moments of great loss. These situations draw out old wounds that have remained harbored from our past and overwhelm us. But once these moments have inflicted their pain, we are able to look back, understand them, and appreciate the glimmers of life that surround us. Although the pain still lingers, it somehow loses its grip on us and affords us the chance to enter into quieter spaces.

Jonathan Wilson, *Rotations III. 1080*

Rotations was inspired by the 2015 SEAMUS National Conference. As a whole, it explores rotation in a musical context. It is a three-movement work, where each movement is conceived as a complete rotation of role of performer and electronics. The third movement of *Rotations* is the culmination of entrainment, live processing, and the body-machine relationship. All these ideas were explored in the previous movements. The relationship to the body is expanded to include bodies in a phenomenally larger realm: space. Space is represented abstractly through fixed media, while the body and the machine are the vehicles of live sound production. The source material for the fixed media in the third movement includes recordings of radio emissions of Jupiter, Saturn, Uranus, and Neptune, which were made by the Voyager spacecraft and the

Cassini orbiter. Unlike the previous movement, the form becomes more tightly structured, and I relinquish control over most of the compositional decisions from the computer, which is given instructions on the functions it will perform. The performer continues to improvise in counterpoint to the electronics.

unfolding has several meanings, some totally opposed to each other.

Marco Ferrazza, *Omen*

The piece *Omen* shows a composition strategy made of anticipations, retakes and reiterations. All timbral solutions involved will be mentioned in gestures, and then developed in textures. But every good omen that you respect is also repetition of the message, so the same organizational structure will recur during the piece to confirm every time its informational content.

Guillaume Chappex, *Forêt-Noire*

Forêt-Noire is an electroacoustic drone music composition through sounds of nature immersing into a dark and eerie soundscape crossed by nocturnal noises, unidentified fauna and forest spirits.

Tyler Kline, *Two Songs after Dylan Thomas*

Composed in 2014 for fixed quadraphonic playback, *Two Songs after Dylan Thomas* is a two-movement text setting of Thomas' poem "Being But Men." The entire work uses a recitation of the poem as its only sound source, manipulated in various ways with Logic Pro X, Soundhack, and SPEAR. The two movements dichotomize one another, the first presenting the full poem (nearly) in tact in front of a backdrop of whispers, and the second outright destroying the spoken voice. *Two Songs* represents an ongoing interest in the body of my work of drawing guidance and influence from a variety of literary sources.

Bryce Craig, *Crystal Ballet*

The Crystal Ballet is the musical result of a collaboration between composer Bryce Craig, choreographer Laura Donnelly, and physicist Amit Chakrabarti. The work is based on the physical process of a solid crystal melting, then re-solidifying into a glass structure. Although based on scientific principles, the ballet does not attempt to literally depict the processes. Instead, they are used both as an overall theme and as a source of musical inspiration, guiding the harmonic, melodic, and formal content of the piece.

Davide Wang, *Unfolding*

Unfolding is an acousmatic music piece based on an image that becomes. Very often, in music generally, but even more so in the electro-acoustic music, it is very difficult to go back to what the composer wants to say from only listening. This makes it even more interesting the acousmatic experience, because every person filters through its being what you listen to, creating an infinite number of different meanings that in most the cases are totally inconsistent with the idea had by the composer. The title is an help to understand the meaning of the music piece, but is at the same time misleading, as

Concert 35

June 19, 8:00-10:30 PM

Playhouse

Program

Ying-Ting Lin

When the Wind Rises

Zack Osinski, alto flute

8'57"

Dante Tanzi

Surveillance

2 channel fixed media

6'50"

Per Bloland

Shadows of the Electric Moon

Bill Solomon, percussion

13'

Felipe Otondo

Night Study 2

2 channel fixed media

9'05"

Hunter Brown

IO

2 channel fixed media

7'

INTERMISSION

Nichola Scrutton

At First Light

2 channel fixed media

8'49"

Akio Mokuno

In the Sonorant

Hannah Selin, viola

5'30"

Ana Santillan Alcocer

6 Études électroniques

2 channel fixed media

6'27"

Jason Bolte

swish-swoosh

2 channel fixed media

7'42"

Program Notes

Ying-Ting Lin, *When the Wind Rises*

When the wind blows, to feel it, when it stops, all you do is waiting, for the next coming. This piece is my first experimental work for electronic music. In the piece, I treat tape as extension of alto flute, augmenting and exaggerating the original sound of alto flute. The purpose is to transform alto flute into a more imaginative instrument. I also intend to build an intimate relationship between acoustics, amplification, and electronics, and to create different scenarios and multiple layers of musical environments.

Dante Tanzi, *Surveillance*

It is an acoustic representation of a claustrophobic, intrusive space: a texture based on linear trajectories and imitations, sometimes interrupted, intertwined with impulsive events, striated sounds, nervous reiterations, resonances and acoustic alarms.

Per Bloland, *Shadows of the Electric Moon*

In *Shadows...*, the timbral palate of the snare drum is altered in a number of ways. For the duration of the piece the drum is upside down, with the snare exposed. A medium cymbal and a single crotales are brought into contact both with the drumhead and this exposed snare. In addition a sound exciter rests on the snare for the much of the piece. This exciter receives an audio signal from a computer, and attempts to reproduce that signal by vibrating the snare at the frequencies it receives. The success of this endeavor is, of course, inherently limited. The piece is essentially cyclical, with the first cycle revealing the theme. The sound types emphasized in this theme tend to be abrupt and mechanical, with rapid shifts in playing technique. Subsequent cycles introduce increasingly long and static interruptions to this material, becoming ever more obsessively transfixed. Further variations on the theme are introduced in later cycles as the material types begin to shuffle. This piece, as are many of my recent pieces, is based on a novel by the Norwegian author Pedr Solis. *Den Elektriske Månen* (The Electric Moon) is one of his earlier novels, written well before his better-known work *Stillaset*. It takes place in the northern reaches of Finnmark, the northernmost county of Norway. The writing is lyrical and dreamlike, with similar but slightly varied passages of text often recurring. This piece is dedicated to Patti Cudd.

Felipe Otondo, *Night Study 2*

'Oh, night more lovely than the dawn...'
(John of the Cross)

This piece was conceived as a sonic journey through real and imaginary nocturnal landscapes using as a timbral framework the wide palette of percussive and tonal sounds of a Javanese gamelan orchestra. Various kinds of recordings of individual gamelan percussion

instruments were used as a basis to develop an organic sonic framework where natural and synthesised sounds were blended and contrasted with nocturnal wildlife field recordings carried out in Chile, Mexico and England. This piece was composed during a residency at the Mexican Centre for Music and Sound Arts (CMMAS) and is sister piece of the award-winning composition 'Night study 1'.

Hunter Brown, *IO*

Io is one of the four Galilean Moons of Jupiter. With over 400 volcanoes, Io is the most volcanically active object in our solar system. The volcanic plumes and lava flows produced by Io's many volcanoes paint the surface of Io in various subtle shades of yellow, red, white, black, and green, largely due to allotropes and compounds of sulfur. In my piece *IO*, I want to aurally express the fascinating volcanic nature of Io as well as the beautiful landscape of colors produced by Io's volcanoes.

Nichola Scrutton, *At First Light*

Arising from a current strand of exploration around ideas of impermanence and the ephemeral, *At First Light*, a vocal meditation, was inspired by the play of light at sunrise and a notion that each moment may be filled with the past, present and future. The process of making the piece involved repeated exploration of the material ideas using a simple MAXMSP patch, with the final work being created in a single real-time improvisation. While a version of the piece was ultimately fixed to become *At First Light*, inherent in the process and the material is an idea of transient evolution – emergence, cycle and decay.

Akio Mokuno, *In the Sonorant*

When I fiddled the first time, I was simultaneously stunned and impressed by the distinct resonance, the excitation from the vibration of the strings, which conducted through my bones and transmitted the pulsations into my brain. The fullness of the sonic texture reminded me of the vibrations in my vocal chords when articulating vowels. Inspired from the cellular level of those experiences, for this piece, I extend the imagination on transmissions of acoustic energy.

Ana Santillan Alcocer, *6 Études électroniques*

The 6 miniature études for electronics are mixed stereo sequences of sound objects that concentrate on particular techniques. However, the material of each miniature is meticulously composed in order to find accurate relationships between sounds and hence developing appropriate musical elements as the main emphasis. The techniques used in each of the études are as follows:

Étude 1: Micro-montage- Longer sounds to then create fragmented sounds, in isolation or in sequence with each other. Looping: Repeat copies of the same sound event with different manipulations and slightly different variations.

Étude 2: Moving particles/Accumulation- Short sounds, densely textured, and governed by a global movement.

Étude 3: Figure-Ground- The relationship between musical figures and foreground, middle-ground and background.

Étude 4: Bursts- Energy profile of sudden, dense, energy, quickly decaying. Fragmentation: Abrupt edits, cutting small fragments from a larger sound
Compound attack: Multiple attacks together to create complex articulation of a sound event.

Étude 5: Narrative and Layering: The idea of programmatic music together with different layering. The theme to describe is bereavement.

Étude 6: The idea of using a single object to create different fragmentations as well as layers of sound, through convolution, to create composite drones.

Jason Bolte, *swish-swoosh*

Swish-Swoosh was composed using a vintage Minimoog synthesizer owned by the Butte, MT school district (BSD#1). The work is the first in a series of works that explore my renewed interest in analog and modular synthesizers.

Installations

Lee Weisert and Jonathon Kirk *Granular Wall*

Granular Wall is a sound installation created by Jonathon Kirk and Lee Weisert (aka PAML, the Portable Acoustic Modification Laboratory). The piece incorporates concepts and strategies from fluid dynamics, data-mapping, robotics, and sculpture to create an arresting and direct engagement with the beauty of kinetic energy and sonic motion. A 4' by 4' tank is filled with water and several thousand neutrally-buoyant, fluorescent, "microspheres," which hover like stars in the water. Fluid motion is driven by mounted propulsion jets, synchronized to create spiraling eddies and colliding cross-currents, as well as dramatic shifts from meditative stillness to instantaneous bursts of activity. A spatialized musical soundscape is generated in real-time through the mapping of motion tracking data captured from cameras. As in the artists' previous projects, the technological aspects of the piece—though essential to the work and hopefully interesting in their own right—serve a secondary role: as facilitators of a very primitive and basic human experience. "Granular Wall" seeks to expose, both visually and sonically, the beautiful and often terrifying flux that we inhabit.

Video Documentation Link:
<https://vimeo.com/121798133>

Andrew Demirjian *Color Yourself Inspired*

Color Yourself Inspired[™] creates a sonic and visual poem from unexpected combinations of language repurposed from Benjamin Moore's color gallery database. Built from an online collection of over 1000 unique color names and shades, this net art piece reframes the commercial language of color as poetic language. The work uses a computer program written by the artists to build surprising phrases that generate the imagery and sound. The piece uses new developments in Web Audio, JavaScript, Natural Language Processing and the D3 library to create the interplay between language, sound and graphics. The hue, saturation and brightness of the selected colors determine the pitch, volume and duration of the notes using a sonochromatic scale. These same variables determine the location and size of the circle graphics. *Color Yourself Inspired*[™] (a marketing slogan from the Benjamin Moore website) explores the interplay between vision, consumption, psychology, chance and language to create a unique framework for sound composition.

Michelle Jaffé *Soul Junk*

Soul Junk is a 2 or 3-channel video and audio installation that explores raw emotions, power and intent conveyed and betrayed by the human voice and facial expression. SJ places people inside a metaphoric mind at work. I splice and overlay close-up video clips of my face. Emotionally raw confessions about family trauma are juxtaposed with observations about the cocksure attitudes of those in power. Narcissistic and patriarchal behavior is probed in an effort to shed light on how decisions of power brokers in government or corporations, prevail at the expense of individuals, families, and communities. Special speakers focus sound in a physically disorienting way. The experience is felt viscerally in the body, as well as aurally. The visual and sonic structure amplifies the narrative juxtapositions expressed by the me in the video. You compose the work as you move within the space. Navigating the space is akin to witnessing synaptic firing in the brain. Opposing ideas are hurled against one another in rapid fire. New neural pathways are forged. SJ exposes the limits of personal choice as it intersects with the collective choices made by a society. When and where are the borders between terror, abuse and negligence blurred and crossed? How do personal behavior, corporate and national interests, and armed terrorist groups drive politics? I expose my pain, doubts and frustration in an effort to make sense of the world we live in, and to stimulate conversation for change. SJ is a catalyst for social justice.

Michael Musick *Four Deliberate Agents; Sonic Space No. 8 – Iteration No. 3*

Four Deliberate Agents; Sonic Space No. 8 - Iteration No. 3 (2015) is a sonic ecosystem, whose composed interactions create a complex emergent composition that unfolds in consort between the small ensemble of digital agents, visiting human participants, and the physical space of the chamber that it is installed within. *Sonic Space No. 8 – Iteration No. 1* was composed as a large, sonic ecosystem installation for the performance of the opera, *One Deliberate Day* to occur within. The premier performance was presented in New York City, in August of 2015. For the composition of *Iteration No. 1*, I took the inspirations of Henry David Thoreau that my collaborator Erin Heisel brought to this process. This inspiration drove the composition of interactions that has given distinct character to the digital agents of the sonic ecosystems. I worked to create an environment that allows for a group of musicians to play and explore within, being inspired by the sounds of the digital species, and influencing the actions of the ecosystem itself. The goal was to capture some of the wonder that Thoreau experienced while observing the music of nature. This system is comprised of a set of physically distinct agents. Each agent is

housed in a wooden structure, runs from a single-board computer, in this case, a Raspberry-Pi, and has its own dedicated microphone and speaker. This change in structure and technology, has created exciting new opportunities for the exploration of group interactions between individual agents, each with their own understanding and awareness of the physical world. Iteration No. 3 takes just the physically distinct agents. They have been adapted for presentation as a interactive installation to be presented in a gallery-type space.

Takafumi Ide *debacle 2015*

“debacle, 2015” is influenced by “Tsunami” of Sumatra and East Japan Earthquake. The artist, Takafumi Ide, is not a survivor or a family member of the victims, but an observer. He visited the site in Tohoku, Japan and thought what his role is to this event as an artist. Through the work, he would like the audience to feel the effect of tsunami and to remember that the event is still undergoing. Through a pair of headphones, the audience listens to a prerecorded piano sound, representing everyday life. A drop of water falls to the Washi paper from a high place. When the water hits the paper, a sensor captures the vibrations, which are turned into signals in real-time. The audience hears the sound of random tones based on the signals that are composed by the artist. It breaks the “ordinary” moment fragilely and sometimes violently. The sound is similar to the sound of “Suikinkutsu” (水琴窟, literally “water koto cave” a type of Japanese garden ornament and music device), which is soothing. At that same time, the cold and translucent sound may frighten the audience.

Douglas Geers *Father's Dream Reliquary*

Father's Dream Reliquary is an interactive installation housed in the body of a vintage 1940s wooden radio. The work is intended to address issues of memory, ephemerality, and intimate engagement versus mass communication--in particular commercial radio's introduction of real time, one-way broadcasts to human culture, and its placement in home spaces. The piece uses a sensor to gauge the distance of visitors from itself and changes its behavior based on this information. When no one is present, it falls silent. As listeners approach, it moves between radio static and snippets from the first radio “fireside chat” delivered by United States President Franklin Delano Roosevelt in 1933. When listeners come closer, the sound materials begin to include more personal recordings, mixing the fireside chat and audio of Clifford F. Geers, the artist's late father, playing with his grandchildren. At closest proximity only recordings of Clifford Geers are heard.

Presentations

All presentations take place at:
New York University
35 West Fourth Street, room 303

June 14, 10:30-11:30

Michael Musick and Tae Hong Park

Composition Techniques for Feedback-Based Sonic Ecosystems

The composition of sonic ecosystems has been occurring in small pockets of the electroacoustic music and creative arts technology communities. Identifying techniques for the composition of these systems by those outside of the pockets, however, has been difficult. This problem is further hindered because, as an idea within music, 'sonic ecosystems' can refer to two main types of compositional approaches; evolutionary-based or feedback-based. Through lessons learned with practice-led research, I discuss techniques and guidelines for engaging in feedback-based sonic ecosystem compositions. This also includes a clear definition with delineations for feedback-based sonic ecosystem, as viewed within this research group. The remainder of the talk is devoted to the presentation of initial high-level compositional practices and low-level primary techniques.

June 15, 10:30-11:30 AM

Massimo Avantaggiato

Donatoni: A Reappraisal of Quartetto III

This paper provides an analysis of Quartetto III, a work composed by the Italian musician Franco Donatoni that has often been underrated and has been considered ephemeral (Lanza, 2014, p. 135, pp. 231-240) by some Italian musicologists. It is Donatoni's third Quartet: unlike the other quartets, it was produced, under the guide of Marino Zuccheri, at the "Studio di Fonologia" in Milan, by using only electronic instruments. We've studied the historical, musical, and technological context in which this work was conceived by using different historical sources such as texts for broadcasting, documents, letters from the archives of the Studio di Fonologia as well as notes and documents preserved at Paul Sacher Stiftung. These documents offer an interesting perspective into historical analyses, considering that the Studio di Fonologia musicale of Radiotelevisione Italiana, like similar studios in Europe and America, was the result of a meeting of music and new opportunities of analyses and treatment of sound. This paper also highlights some specific ideas of Quartetto III, the composer's originality and importance not only in his work, but also in the production of the Studio di Fonologia and in the history of electroacoustic music. We have analysed Quartetto III under different points of view, by using stereophonic and

quadraphonic versions of this work—recording "E018" and "Q002" respectively. In particular, we have pointed out the relationship between ministructure and macroform, underlining the progressive aggregation process, from "Elements" to "Groups" and "Columns". This objective has been achieved by means of: a) a partial Genetic analyses by using PWGL; b) a Listening Analysis, by following different musicological approaches: Smalley and the spectro-morphology; Roy's Functional Analysis; Temporal Semiotic Unit (M.I.M.); Sloboda's, and McAdams' Perceptive and Cognitive Studies. This approach can give us some information about the macrostructure: Quartetto III, that lasts about 5 minutes, is structured in panels which are sections with different metronomes, but with an internal coherence of articulation and musical development. Much attention has been paid to the structural and poetical use of quadraphonic space: Quartetto III seems to pave the way for the later electroacoustic works because of the use of spatial figures and "structured" electronic gestures. The historical recalling of the 60s, when Quartetto III was conceived at the Studio di Fonologia, has shown the very high level of the Italian research carried out at the Studio.

June 16, 10:30-11:30 AM

John Young

Oral History as Form in Electroacoustic Music

This paper examines the use of oral history sound recording as a core element in electroacoustic music. Two main examples are used, both works by this author: 'An Angel at Mons', a 16-channel acousmatic work, and 'Red Sky', a work for alto flute, clarinet, piano and 14-channel electroacoustic sound. The phenomenon of sound recording has profound ontological consequences for artistic work. Recording captures sound events in an intact form, allowing traces of real-world experience to be objectified into artefacts for contemplation and analysis. The advent of recording medium has thus radically enhanced our engagement with sound—not only making all sound available as material for creative intervention, but offering a virtual mirror to be held up to the natural environment and the world of human constructs and interaction. Recording gives us the magic of being connected to a ruthlessly objective electronically-mediated 'memory', affording us a view of reality which is simultaneously heightened in that we can review and shift the focus of our attention as we replay events, and also less 'real' because of the inevitable loss of the immediacy of the unstoppable and irretrievable present of daily experience. Stylistic differentiation can be marked in this creative realm. Charles Dodge's *Any Resemblance is Purely Coincidental* can be read as a window on a voice, and a persona that no longer exists, while Luc Ferrari's *Presque Rien no. 1* presents itself as a self-contained experience of location, a wander through space and the sense of proximity of objects rather than, specifically, a snapshot of a 1960s Yugoslavian fishing village. Herbert Eimert's *Epitaph für Aikichi Kuboyama* has historical significance summoning

feelings about the mechanics of its remarkable audio transformation techniques alongside empathy for individual human suffering within a international incident. In electroacoustic music we typically think of sound transformation as an integral part of the compositional process: the manipulation of the form and fabric of sound, that is to say: technical methods of shaping and refashioning sonic objects. For most musicians working in electroacoustic music, transformation in this sense is emblematic of what is really innovative in the genre. However, the fundamental fact of recording as a means of interrogating the nature of lived experience is one of the most ontologically original elements of the electroacoustic genre. Recorded oral history powerfully demonstrates this: it is a conduit for the storage and transmission of memory, but also a platform for memory recall and storytelling. The two works focused on in this paper offer practical insights into the expressive and formal potentials of oral histories in musical contexts. Both deal with First World War themes. In 'An Angel at Mons', a 101 year old man, recorded by the BBC in 1980, recalls the vision of an angel on the battlefield at Mons in August 1914. The structure and tempo of the verbal delivery of his memories shapes the pace and form of the piece, while electroacoustically transformed material function as stand-ins for underlying emotions and phases in the recall of memory. 'Red Sky' is a larger scale work, and integrates the oral histories of twenty World War One veterans, sourced from the sound archives of the Imperial War Museum. In developing these into a coherent form, a set of core themes was derived from the content of their histories and used as the basis for a series of episodes in the piece's hour-long duration. In 'Red Sky' instrumental figures and electroacoustically-realised sound forms interact to amplify and support the charged emotional content of the verbal narratives. In summary, this paper aims to demonstrate the emotive potential of oral history relayed as recorded artefact in electroacoustic music. In this context the recording has value beyond mere convenience—it functions as a conduit for memory and the _process_ of memory recall capable of allowing the vivid imagery of reminiscence to interact with and colour complex spectromorphological sound design.

June 17, 10:30-11:30 AM

Massimo Avantaggiato

Orient Occident: An Alternative Analysis

This proposal provides an analysis of Orient/Occident, commissioned by UNESCO as music for a film by E. Fulchignoni, which describes the development of civilizations: the cultural backgrounds are evoked by Xenakis through various timbres and specific rhythms: a wide range of unusual sound sources are used, from the sound of a violin bow drawn over various objects to sounds from the ionosphere, and excerpt from Xenakis' work *Pitoprakta*. Interdisciplinary criteria: We've studied the historical and technological context in which this work

was conceived by using some historical sources. We've underlined some specific ideas of this composition, the composer's originality in Xenakis production and in the history of electroacoustic music. We've investigated aspects of correspondence among the constituent sound materials, illuminating the temporal relationships existing among them, exploring sound identity correspondences and variations and providing a taxonomy of recurrent phenomena to help to rationalize compositional structuring processes. In this way we can point out the relationship between ministructure and macroform, underlining the progressive aggregation process. This objective has been achieved by means of: a) a Genetic Analysis based on the stcomposer's sketches b) a listening Analysis, by following different musicological approaches: P. Schaffaer's and F. Bayle's approach; D. Smalley's approach and the spectro-morphology; Functional Analysis; T.S.U.; Clarke's paradigmatic approach; Perceptive and cognitive studies (Sloboda, McAdams). For each technique we made some graphic representations and we coordinated them: we divided the work in sections, characterized by a certain timbral and dynamic profiles homogeneity. We've also studied the possible strategies for a live performance. (A. Vande Gorne).

June 18, 10:30-11:30 AM

Chet Udell

Workshop: Wireless Sensing

Come experience the latest developments in wireless sensing for musical performance. This hands-on workshop provides a fun, easy introduction to translating performance gestures into musical control data with eMotion Wireless Sensors. No previous experience required. Participants are invited to bring computers (Mac supported only) and follow along with eMotion sensor kits (provided, or bring your own) as Chet Udell conducts engaging step-by-step demonstrations. A free download of the latest eMotionSoft will be provided. A new toolkit for rapid prototyping of sensor data (or your own control data) will be unveiled that will blow your socks off (Max6 or Max7 required for toolkit).

Topics covered include:

Sensors: how they work, what they do

Gesture tracking tools

MaxMSP tools

Data Mapping

MIDI, OSC, Network, DMX, and other control options

See what composers have already done with eMotion at www.unleashemotion.com/projects/.

Composers

#000000 (pronounced **RGB black**) is an audiovisual performance duo based in Providence, Rhode Island, consisting of **Kristin Hayter** on vocals/electronics and **Alexander Dupuis** on video. Through manipulation of their respective materials in real-time, the two performers create a space for pareidolic summoning, bring forth audiovisual Rorschachian dreams and nightmares. Kristin Hayter is completing an MFA in Literary Arts from Brown University, while Alexander Dupuis is pursuing a PhD in Brown's Multimedia and Electronic Music Experiments program.

Taylor D. Ackley is a performer and composer of Classical, Jazz and Traditional American Music and is currently a graduate student at Stony Brook University, where he has studied composition with Daria Semegen, Perry Goldstein, Margaret Schedel and Ray Anderson. He has been commissioned by a number of choirs, ensembles and jazz bands including significant projects for The Peninsula Singers and Discernment Music. Taylor has composed over 40 original works. His recent compositional output simultaneously liberates and challenges musicians through a unique combination of guided improvisation and nontraditional notation coupled with an intense reliance on the performer's own ears.

Marc Ainger has written for a variety of media, including works for orchestra, chamber music, computer music, film and video, and dance. Recent performances have included the Aspen Music Festival, the American Film Institute, INA/GRM, the KlangArts Festival, Gageego New Music Ensemble, Guangdong Modern Dance, the Royal Danish Ballet, the New Circus, Streb, and Late Night with David Letterman. Awards include the Boulez Composition Fellowship, the Irino International Chamber Music Competition, Musica Nova, Meet the Composer, the Esperia Foundation, and the Ohio Arts Council. As a sound designer, Ainger has worked with such institutions as the Los Angeles Philharmonic, Tempo Reale, IRCAM, the Olympic Arts Festival, and Pacific Coast Soundworks.

Ana Paola Santillan Alcocer is pursuing a doctoral degree with John Rea at the Schulich School of Music, McGill University. Simultaneously, she has also been experimenting with electronic mediums at the McGill Digital Composition Studios, studying with Philippe Leroux. She received her Master of Music from Rice University, studying composition with Arthur Gottschalk. She holds the AMus TCL Diploma in music theory, criticism & literature and the LTCL Licentiate in music composition from TRINITY COLLEGE LONDON, having studied with Vincent Carver. Her piece "Fractum" for flute, Bass Clarinet & Piano is published by ALEA PUBLISHING & RECORDING. She has been premiered or performed by Gail Archer, The Het Trio, the Enso

String Quartet, Speculum Musicae, the New York New Music Ensemble and Mexico's National Symphony Orchestra, among others. She has been the recipient of several awards and fellowships including the Fulbright Scholarship; the UNESCO Aschberg Bursaries for Artists Programme; resident composer at the Virginia Center for the Creative Arts, among others. Her piece NEMESIS, for orchestra, was selected to represent Mexico at the UNESCO 57th International Rostrum of Composers (2010). www.anapaolasa.com

Musician and sound artist **James Andean** is Lecturer in Music, Technology and Innovation at De Montfort University, Leicester. He is active as both a performer and a composer in a range of fields, including electroacoustic composition and performance, improvisation, sound installation, and sound recording. Primary research interests include acousmatic music, sound diffusion, free improvisation, cognitive narratology, and ecological psychology. James is a founding member of improvisation and new music quartet Rank Ensemble and interdisciplinary improvisation ensemble The Tuesday Group, and one half of audiovisual performance art duo Plució/DesAndes. He has performed throughout Europe and North America, and his works have been performed around the world. <http://www.jamesandean.com/>

Both an accomplished composer and violinist, **Anne Sophie Andersen's** music draws inspiration from a variety of influences and her output ranges from traditional acoustic composition to more experimental works involving electronics. Her musical aesthetic is mostly non-hierarchical and timbrally focused, favoring subtle expression within dense layers of complex textures. Ms Andersen's music has been performed in Scandinavia, South America and the US East coast. Residences include Future Music Lab at AMF 2015 and Banff Centre Concert as Theatre 2016. Anne Sophie Andersen is the artistic director and a faculty member of the festival "New Music for Strings" in Aarhus, Denmark and the founder of Stony Brook Chamber Ensemble. She is currently completing the Doctor of Musical Arts Degree in violin and the Master of Arts degree in composition at Stony Brook University.

Jon Anderson is an Assistant Professor of Music at Wayne State University (Detroit, MI).

Nicoletta Andreuccetti is a versatile musician, with a variety of interests ranging from musicology to composition, she has recently developed the electroacoustic research. After the awards in several international competitions (I prize at the International Electroacoustic Music Competition MUSICANOVA in Prague, I prize at Dutch Harp Composition Contest Utrecht etc.) her music has been performed in the most significant international festivals: Achantes 2009 (Metz, Paris), ISCM World New Music Days 2011 (Music Biennale Zagreb), International Gaudeamus Music Week

2012, Biennale di Venezia 2012, New Horizons Music Festival (USA 2013), Festival Music and Performing Arts (New York University 2013), Symphonic Orchestra of Lecce, Mixtur 2014 (Barcelona), ICMC|SMC|2014 Conference (Athens) 2014, Bienal de fin del mundo (Chile), Expo 2015 (Milan), MUSLAB 2015 (Mexico). Michael G. Andrews is a senior in the Music Technology Department at MSU.

Bruce Andrews has maintained a consistently uncompromising position at the most radical extreme of the literary avant-garde. He is a central figure in what has become known as Language Writing, the major innovative movement in U.S. poetry in recent decades. He has published poetry, performance scores and literary theory widely, and has been frequently anthologized and the subject of numerous critical articles in recent years (including a panel at the Modern Language Association convention, 'Bruce Andrews and the Social Politics of the Avant-Garde'). He co-edited the journal L-A-N-G-U-A-G-E and The L-A-N-G-U-A-G-E Book with Charles Bernstein, which sought to emphasize the type of work that has made Andrews's own texts so distinctive: "a spectrum of writing that places its attention primarily on language and ways of making meaning, that takes for granted neither vocabulary, grammar, process, shape, syntax, program, or subject matter." Andrews lives in New York City. As Musical Director of Sally Silvers & Dancers, he has created compositions, collages and performance mixes of music and texts for over a decade and a half. Along with scores for improvisers and co-created multi-media theater works, some texts from these collaborations appear in *Ex Why Zee*, one of over two dozen of his published literary works most recent are *Lip Service* (a reworking of Dante's *Paradiso*) and *The Millennium Project* (several hundred pages online at: www.princeton.edu/eclipse). Northwestern Univ. Press published his collection of theoretical essays, *Paradise & Method: Poetics & Praxis*. Lots of stuff (on and by him) on his Electronic Poetry Center page: epc.buffalo.edu/authors/andrews, for instance, video of a performance with Silvers from the Whitney Museum of American Art's 'Impulsive Behavior' series. He has created collage materials (processing his instrumental playing) in the 1990s in a Residency at Harvestworks and deployed those materials as the sound for Silvers' choreography (and in instrumental mixing in performance with other improvisers). With language, he has worked with improvising musicians to present poetry 'edited live' in performance, including 'Mistaken Identity' with Vernon Reid. Two years ago, his Fellowship/Residency at Engine 27, with Michael J. Schumacher as his engineer, orchestrated several digital transformations (via multi-effects processing and Max/SP of an hour-long poetic text, 'Spaced Out', the kernel for May's Diapason installation).

Composer **Josh Armenta** writes music of and about our time. He finds inspiration in themes such as worker's rights, urban tragedy, loss of life and the juxtaposition of the sacred and profane. Josh earned his Bachelor of

Music degree in composition from the Catholic University of America in Washington, DC, where he studied conducting with Murry Sidlin, David Searle and Leo Nestor, and composition with Steven Strunk and Stephen Gorbos. Additionally, he holds Masters Degrees in Music Composition and Computer Music Research from the Peabody Institute of the Johns Hopkins University, where he studied with Michael Hersch and Geoffrey Wright.

Massimo Avantaggiato is an Italian sound engineer and composer. Since his mid teens he has concentrated on expanding his musical landscape using electronics, unusual recording techniques and computer based technology, all of which help him to develop his idea of sound and composition. He took a degree in Economics (Università Cattolica del S. Cuore), a degree in Sound Technology with full marks at "Giuseppe Verdi" Conservatoire in Milan and a degree as a Sound Engineer (Regione Lombardia). He has written music for short films and installations and also music for TV adverts; he has recorded several CDs for various Italian and foreign labels. Recently his interest has moved towards Multimodal Interaction in Virtual Environments (selected for a stage @ Aalborg University, Denmark, 2011) and towards adaptive sound design and music (Music and Screen Media Conference 2014, Liverpool; ATMM2014, Ankara University, Turkey). Finalist in some composition and video competitions, he has recently participated in: Csound Conference 2015, Saint Petersburg, Russia; LINUX Audio Conference 2015, Mainz, Germany; Giordano National Composition Contest 2014 (finalist), Conservatorio di Foggia, Italy; CIM14 Conference on Interdisciplinary Musicology, Berlin, Germany; CIM 2014, Conservatorio S. Cecilia, Rome (Italy); ATMM 2014, Ankara, Turkey; International Computer Music Conference 2014, Athens, Greece; ICMPC APSCOM2014, Seoul, South Korea; Slingshot Festival 2014 (Athens, South Georgia, USA); EMS 2014 (Universität der Künste, Berlin); Music and Screen Media Conference 2014 (Liverpool University); Music as a Process (Christ Church University, Canterbury, England); FAS2013 (San José Costa Rica); Contemplum 2013 (Philadelphia, USA); Premio Nazionale delle Arti/composition contest 2013, Avellino, Italy; EMU Festival 2010 and 2013 (Rome, Italy); Distanze 2012 (Catania, Italy); Segnali 2012 (Perugia, Italy); Csound Music Conference 2011 (Hannover, Germany); IFIMPAC 2011 (Leeds, England).

Hanae Azuma is a composer from Japan, completed both her BM and MM at Tokyo University of the Arts, Department of Musical Creativity and the Environment. During her studies in Japan, she mainly concentrated on the relationship between music and other visual/performing arts such as dance and films and has been collaborating with contemporary dancers on various projects as a composer. She also completed her MM of music technology at New York University in 2014. Andrew Babcock Born in Buffalo, NY, Andrew Babcock has been working in a variety of contexts with music and

multimedia for over 15 years. As a composer, Andrew's main interest lies in the transmission and perception of voice in the electroacoustic medium. His works have received several international prizes and honors including *Metamorphoses* (Belgium, 2012), *Música Viva* (Portugal, 2015), *Prix Destellos* (Argentina, 2015), and *Sound in Space* (United States, 2011). Andrew is currently working towards his PhD in composition at the University of Florida, studying with Paul Koonce.

Born outside of Philadelphia, PA, **Christopher Bailey** turned to music composition in his late 'teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. He is currently based in Boston, but frequently participates in musical events in New York City. His music explores a variety of musical threads, including microtonality, acousmatic and concrete sounds, serialist junk sculpture, ornate musical details laid out in flat forms, and constrained improvisation. Recent commissions include "Empty Theatre" for piano and string orchestra, commissioned for a portrait concert of his music as part of the Sinus Ton Festival in Magdeburg, Germany (October 2014) and a chamber music version of *Mergurs Ehd Ffleweh Bq Nsolst*, featured on MATA's 2013 festival in New York City.

Christian Banasik (*1963) studied composition with Gunther Becker and Dimitri Terzakis at the Robert Schumann Academy of Music in Dusseldorf and with Hans Zender at the University of Music and Performing Arts in Frankfurt. His instrumental and electronic works have been featured in concerts and radio programs throughout Europe as well as in the Americas, Asia, and Australia. He has received national and international music awards and scholarships. Banasik is lecturer for Audio Visual Design at the University for Applied Sciences / Peter Behrens School of Arts and the artistic director of the Computer Music Studio and the EM composition class of the Clara Schumann Music School in Dusseldorf/Germany. Beside live electronics and computer music, he has produced works for tape, radio plays and film soundtracks.

Navid Bargrizan is a Ph.D. fellow in historical musicology at University of Florida, pursuing a cognate in composition. As a musicologist, he conducts research on intersections of science, philosophy, and music. He has presented papers on music and aesthetic of Manfred Stahnke, Harry Partch, and Mozart, in Berlin, Salzburg, Istanbul, Ottawa, Washington DC, New York, Boston, Sacramento, Dallas, and Gainesville, in conferences such as Society for American Music, German Studies Association, Canadian University Music Society, and American Musicological Society chapter meetings. As a composer, Navid experiments with microtones, tunings, tone systems, intonations, and electronics. His music is performed in USA, Germany, and Italy, in venues such as Stacks/Collapss concert series in Greensboro North Carolina, Midwest Graduate Music

Consortium 2015 at Northwestern University, 3rd Florida Contemporary Music Festival, and the 2015 concert of the Society for Composers Inc. at University of Florida. Navid's papers are published in the proceedings of the 9th Conference of Interdisciplinary Musicology at the National Institute of Music Research Berlin and the MUSICULT '15 Music and Cultural Studies Conference hosted by Istanbul Technical University. One of his articles is forthcoming in *Müzik Bilim Dergisi*, The Journal of Musicology in Turkey, in their spring 2015 issue. His Interview with Don Freund, the composer in residence of SCI's 2016 fiftieth anniversary conference, is published in SCI's website. Recently, DAAD has awarded Navid a generous German Studies scholarship which has enabled him to conduct his pre dissertation research in Germany. He was awarded the University of Florida's College of Arts 2015 Best of College Creative Research Award for his composition *10 Aphorisms for Saxophone Duo*.

Bret Battey (b. 1967) creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and he has received recognitions and prizes from Austria's Prix Ars Electronica, France's Bourges Concours International de Musique Electroacoustique, Spain's Punto y Raya Festival, Abstracta Cinema of Rome, and Amsterdam Film eXperience for his sound and image compositions. He pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, and expressive synthesis, with papers published in *Computer Music Journal* and *Organised Sound*. He completed his masters and doctoral studies in Music Composition at the University of Washington and his Bachelors of Music in Electronic and Computer Music at Oberlin Conservatory. His primary composition and technology teachers have been Conrad Cummings, Richard Karpen, and Gary Nelson. He also served as a Research Associate for the University of Washington's Center for Digital Arts and Experimental Media. He is a Senior Lecturer with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK.
<http://www.BatHatMedia.com/>

Alba Francesca Battista (1987) graduated in Musica Elettronica, Piano and Physics. Her compositions and papers are selected for many international contests (ICMC2015 International Computer Music Conference, Denton, Texas; ICMC 2014 International Computer Music Conference, Athens, Greece; EMS14 Electroacoustic Music Beyond Concert Performance, Berlin, Germany; KEAMSAC 2014 Korean Electro Acoustic Music Society's Annual Conference, Seoul, Korea; ICMC 2013 International Computer Music Conference, Perth, Australia; Vernice Contemporanea – 55ma Biennale d'Arte, Venice, Italy; ...). Her electroacoustic work *Nueva Luz* won the third prize of the International Competition of Festival Internacional de Arte Sonoro Monterrey SONOM 2014 (Mexico). She is the author of "Elementi di Acustica Fisica e sistemi di

diffusione sonora” (2012) and “Elettrotecnica ed Elettronica. I nuovi strumenti che hanno rivoluzionato l'estetica della musica” (2014). She works as Electroacoustic Composition Full Professor for the Bachelor and Master's Degree in Electroacoustic Composition at “D. Cimarosa” Conservatory of Avellino, Italy.

Stephen David Beck is the Derryl and Helen Haymon Professor of Composition and Computer Music at the LSU School of Music. He currently serves as Associate Vice President for the LSU Office of Research and Economic Development. He received his Ph.D. in music composition and theory from the University of California, Los Angeles in 1988, where he studied with Henri Lazarof, Elaine Barkin, Alden Ashforth, Paul Reale and Roger Bourland. From 1985-86, he held a Fulbright Fellowship as a researcher at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, France. His current research includes sound diffusion systems, high performance computing applications in music, music interaction with alternative interfaces, music software for laptops and mobile devices, and virtual music instruments.

Brian Belet lives in Campbell, California (USA), with his partner and wife Marianne Bickett. He performs with the ensemble SoundProof using Kyma, viola, and bass. His music is recorded on the Centaur, Capstone, Frog Peak Music, IMG Media, Innova, SWR Music/Hänssler Classic, and the University of Illinois CD labels; with research published in *Contemporary Music Review*, *Organised Sound*, *Perspectives of New Music*, and *Proceedings of the International Computer Music Conference*. To finance this real world Dr. Belet works as Professor of Music at San Jose State University. www.BeletMusic.com

Angelo Bello has a multidisciplinary background in engineering, science and music, with a focus on algorithmic composition. He received his MS in Electrical Engineering from Drexel University, and a BS in Electrical Engineering from Penn State University, while also studying piano and electronic music composition. During a three year study and research residency at Les Ateliers UPIC, now the CIX, Centre Iannis Xenakis, he researched the UPIC system, while earning a Diplôme d'Étude Aprofondies (Diploma of Advanced Studies) from the University of Paris 8 under the direction of composer Horacio Vaggione. He is currently employed at the United Nations in New York as a broadcast systems engineer and media asset data analyst.

Edgar Berdahl is an Assistant Professor in Experimental Music and Digital Media (EMDM) at Louisiana State University (LSU). His work is motivated by the intimate and immediate qualities of acoustic music performance. He aspires to endow novel digital instruments with these same qualities by leveraging high fidelity force feedback

and physical modeling. Berdahl spends half of his time working within LSU's Cultural Computing group at the Center for Computation and Technology (CCT). His work there aims to advance insights into the evolving forefront of EMDM research.

American composer **Thomas Rex Beverly** is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. At Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. He has had pieces performed at the 2013 Electroacoustic Barn Dance Festival, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium in Toronto, Canada, the 2014 Sweet Thunder Electroacoustic Festival, 2014 New York City Electroacoustic Festival, the 2014 International Computer Music Conference and the 2014 So Percussion Summer Institute. In addition, he won second prize in the 2015 ASCAP/SEAMUS Student Commissioning Competition for his piece *Ocotillo*. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elaine Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he is Assistant Professor of Music Composition and Technology at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences.

Gina Biver is a composer of electro acoustic music for chamber ensemble, choir, multimedia, dance and film. She has won numerous grants and awards including those from the American Music Center and American Composers Forum. Her music has been performed worldwide through her collaborations with choreographers, filmmakers, and multimedia artists, and has been performed in venues such as the Kennedy Center and the Corcoran Gallery in Washington DC, the Firehouse Space in Brooklyn NY, IUPUI in Indiana, UMBC Baltimore and Andrea Clearfield's Salon in Philadelphia and several others. Gina recently performed with the National Gallery of Art New Music Ensemble in the atrium of the National Gallery East Wing as part of the John Cage Centennial in September 2012, and as electric guitarist with the National Gallery of Art Modern Music Ensemble at the National Gallery of Art in Washington DC as part of the Andy Warhol: Headlines 2011-2012 exhibit. She is the Composer/Director of Fuse Ensemble, a performing group based in Washington DC that actively promotes new music as

well as the work of video artists, kinetic sculptors and other visual artists. She lives in Falls Church, VA, with her husband Steve Biver, photographer and author, and their three children.

Per Boland is a composer of acoustic and electroacoustic music whose works have been described by the *New York Times* as “lush, caustic,” and “irresistible.” His compositions range from solo pieces to works for large orchestra, and incorporate video, dance, and custom built electronics. He has received awards and recognition from organizations including IRCAM, SEAMUS/ASCAP, Digital Art Awards of Tokyo, the Martirano Competition, and ISCM. He is currently an Assistant Professor of Composition and Technology at Miami University, Ohio, and in 2013 completed a Musical Research Residency at IRCAM in Paris. A portrait CD of his work was recently released on Tzadik. For information see: www.perboland.com, for scores: www.babelscores.com/perboland.

Bret Bohman is an Ann Arbor based composer of instrumental and electronic music who strives to compose concert music infused with the visceral energy of his musical experiences in rock, jazz and electronic genres. A native of Rochester, New York, he has composed music for orchestra, string quartet, choir, various mixed chambers ensembles and electro acoustic works as well as collaborative, interdisciplinary projects including dance. His music is characterized by a strong rhythmic vitality often juxtaposed with ethereal, static textures that support long melodic lines with a lyrical bent. Recently, he co founded the Khemia Ensemble, a chamber music group dedicated to commissioning and performing new works and educating the public about contemporary concert music. The ensemble recently finished a tour in South America, visiting universities in Argentina and Colombia where they performed concerts, held masterclasses and read student works. Mr. Bohman's compositions have been heard throughout the United States and various venues and festival including the Aspen Music Festival and School, Bowling Green New Music Festival, Fresh Inc. Festival, SCI National Conference, SEAMUS National Conference, Electronic Music Midwest, Atlantic Music Festival, Society for New Music, 3rd Annual TUTTI Festival and more.

Jason Bolte is a composer of acoustic and electroacoustic music. He currently resides in Bozeman, Montana with his wonderful wife Barbara and their two beautiful daughters, Lila and Megan. Jason teaches music technology and composition at Montana State University where he also directs the Montana State Transmedia and Electroacoustic Realization (MonSTER) Studios. Jason's music is available on the ABLAZE records, ELECTRO<>ACÚSTICO, SEAMUS, Irritable Hedgehog, Vox Novus, SoundWalk, and Miso Records labels.

Antonio Bonazzo is graduate in both piano and

composition at the Italian Conservatory. He also studied jazz with R. Sportiello and P. Birro. In 2011 he graduated from the Master of Arts in Composition & Music Theory of the Lugano's Conservatory (CH). After working as a piano soloist all over Europe he started to teach piano, electronic music, composition and music ensemble in Italy and in Switzerland. He is member of the composer collective M(A) (www.moaproject.com) developing site specific musical projects. He has written music for movies, video art, theatre and multimedia. His music is published by Soundiva (Cologno M. MI). In 2009 he founded the ABQ, a jazz quartet working mainly in Europe with an original repertory between contemporary music and jazz. He issued some CDs of jazz, classical, electronic and soundtrack music. He is also a co author of the orchestration book "La nuova liuteria" (Suvini Zerboni 2012). Since 2014 he is a member of the ASM (Association Suisse des Musiciens).

Liubo Borissov is a multimedia artist working at the interface between art, science and technology. He received a doctorate in physics from Columbia University and was a Fellow in the Performing Arts at NYU's Interactive Telecommunications Program. His multimedia collaborations, performances and installations have been exhibited internationally. He is currently an associate professor at Pratt Institute's Department of Digital Arts.

Francesco Bossi is a musician, composer, and sound designer whose work includes acoustic and electroacoustic music, video and multimedia installation. He holds degrees from Conservatorio di Genova, University of Bologna and Conservatorio di Milano where he graduated with highest honors in Electronic Music. His aesthetic research is currently focused on the production of algorithmic/computer based custom synthesizers and new user interfaces. His effort is to share contemporary music beyond academic audiences. Francesco is also skilled in the use of the Arp Odyssey synthesizer, which owns an exemplar of 1977. He has managed for twelve years the Palazzina Liberty Concert Venue in Milan. His works are performed by orchestras and ensembles of international renown, sometimes under the alias Vernon Buckler, and frequently selected by international festivals and concerts, film music live on stage. *The Edge of the Chaos* has been awarded first prize in The Sounds of Music Sound Design competition, sponsored by the Villa Arconati Music Festival in Milan (2012). Recently he has been invited to Florence, Padua, Venice (2014), New York City NYCEMF (2015) and Denton (TX USA) ICMC 2015. His installation Living Portrait: FM Mona Liza has been chosen for the exhibition Sankta Sango Palace of Arts, Naples (2013), and for Soundislands Festival 2015: SI15 2nd International Symposium on sound and Interactivity, Singapore (2015). His video *Urban Landscape Fractures Milano* has been chosen for the XII Festival Internacional de Arte Sonoro y Música Electroacústica "Punto de Encuentro" sezione "Sinchresys" selección de

obras de videomúsica Valencia, Granada, Canarias (Spain), November 2015, and for the Society of Electro Acoustic Music in the United States (SEAMUS) 2016 National Conference, February, 11 – 13, 2016 (Georgia Southern University, Statesboro, Georgia).

Jeffrey Bowen is a Seattle based composer of acoustic and electroacoustic music, whose gradually evolving compositional structures explore how memory works to establish musical perspective and musical space. His compositions have been performed by Pascal Gallois, Beta Collide, Ensemble DissonArt, and the Nebraska Chamber Players, among other ensembles, and his work has been honored by Stanford's Quarterly Arts Grant and the William Bergsma Endowment for Excellence in Music Composition. In 2013 conductor Ludovic Morlot chose his orchestral work *Stalasso* for the Seattle Symphony Orchestra's New Music Works program. He has also presented work at the Darmstadt Summer Courses for New Music, with his piece *Stalasso II* selected for the 2012 boost! reading sessions. *Stalasso II* was also featured at the University of Nebraska's 2015 New Music Festival. Jeffrey holds a BA in Music from Stanford University and recently completed a DMA in composition at the University of Washington under Professor Joël François Durand.

Nathan Bowen, received his doctorate in music composition at the CUNY Graduate Center, studying with Douglas Geers, Amnon Wolman, and Tania León. His dissertation on mobile phone music received the Barry Brook Dissertation Award. His work on mobile phone music has garnered invitations to conduct research at IRCAM with the Real Time Interactions Team in Paris and Goldsmiths in London. He has presented at Expo '74 Brooklyn, SEAMUS, ICMC, and NYCEMF, where he is an original member of the steering committee. He currently teaches music technology and theory at Moorpark College (CA).

André Brégégère is a composer, music scholar, and educator active in the New York metropolitan area. His music has been performed in recent years by leading ensembles including Cygnus, Second Instrumental Unit, MIVOS Quartet, Cadillac Moon Ensemble, and Transit, in major venues including Carnegie/Weil Hall and Symphony Space. As a founding member and co-director of Dr. Faustus (www.drfaustus.org), Mr. Brégégère is also an active advocate for new music, overseeing the commission and performance of more than twenty works by emerging composers since 2008.

Argentinian composer, researcher and teacher
Alejandro Brianza has a Bachelor in Audiovisual Arts and is currently pursuing master's degrees in Methodology of Scientific Research. Is sound technician, student of Composition and Recorder in the Music Conservatory Julián Aguirre. He teaches at the University of Salvador and the National University of Lanús, where is also part of researchs related to sound technology,

electronic music and contemporary languages, of which he has lectured at conferences and various academic meetings. Since 2012 is the programming coordinator at Sonoimágenes International Festival of acousmatic music and sound and multimedia art. He is member in RedASLA (Latinoamerica's sound artists network) and his work has been heard in the UK, Ireland, France, Finland, Spain, Canada, Colombia, Brazil, México and Argentina.

<https://alejandrobrianza.wordpress.com/>

Galen H. Brown lives in New York City where he works in the IT department at the New York Philharmonic. He has studied composition with David Rakowski at Brandeis University, Jon Appleton and Kui Dong at Dartmouth College, and Lee Hyla at New England Conservatory, where he completed a Masters Degree in composition in 2004. In addition to his activities as a composer, he is a former Senior Editor at *Sequenza21* and his musicological research on minimalism has appeared in *Perspectives of New Music*. For more information, including scores and recordings, please visit www.galenbrown.com.

Hunter Brown is a composer, electronic musician, audio engineer, improviser, and percussionist based in Oberlin, Ohio. Hunter is currently earning his Bachelor's of Music in Percussion Performance with a Minor in Technology in Music and the Related Arts at the Oberlin Conservatory. He studies electronic music and composition with Joo Won Park, and percussion with Michael Rosen. His compositions range from works incorporating analog synthesizers, the live processing of acoustic instruments, acousmatic fixed media, and multichannel diffusion. A fluent improviser, Hunter is a member of the Oberlin Improvisation and New Music Collective (OINC), a 12 piece ensemble that focuses on free improvisation using electronics. Since enrolling at Oberlin, Hunter has been employed as an audio engineer at The Oberlin Conservatory Audio Department. His duties working for The Oberlin Conservatory Audio Department include recording live performances, live mixing, sound reinforcement, and studio recording of music of any genre.

Matthew Bryant is a composer, multi instrumentalist, and multimedia artist. Bryant is currently an adjunct professor at the University of Alabama Birmingham where he teaches music technology and directs the Computer Music Ensemble. He received his B.A. in Music Technology at the University of Alabama at Birmingham (UAB). There, he held leadership positions in multiple ensembles and graduated with multiple honors including Most Outstanding Student in the Department of Music. Bryant received his M.M. in Music Technology at Georgia Southern University under John Thompson and Derek Larson. He has performed and presented at multiple festivals and conferences including N_SEME, Root Signals, ICMC, and ArtFields SC. Julius Bucsis is an award winning composer, guitarist,

and music technologist. His compositions have been included in many juried concerts, conferences and festivals worldwide. He also frequently performs a set of original compositions featuring electric guitar and computer generated sounds. His artistic interests include using computer technology in music composition, developing musical forms that incorporate improvisation, and composing music for traditional orchestral instruments. He will begin pursuit of a DA in Music Composition at Ball State University in the spring of 2016.

Lou Bunk (b. 1972) is an American composer and improviser inspired by many forms of avant garde artistic expression. Educated in classical composition, and deeply influenced by the vibrant electro acoustic improv scene in and around Boston and New York, Lou's music occupies a space between and among concert halls and fringe performance galleries. His sonically rich and intricate music investigates sound and silence through extended instrumental techniques, microtones, amplified found objects, electronics, and generative approaches to texture and form. In his home town Somerville Massachusetts, Lou produces the concert series Opensound, and has chaired the Somerville Arts Council. He co directs Collide O Scope Music, a New York City based new music ensemble, and is Associate Professor of Music at Franklin Pierce University in New Hampshire where he teaches electronic music and composition. Lou received A Ph.D. in Music Composition and Theory from Brandeis University

Madelyn Byrne is a Professor of Music at Palomar College where she has been on the faculty since 2000. She is an active composer of both acoustic and computer music. Some recent pieces include The Decorah Eagle Violin Concerto (composed for Ulli Reiner and the Palomar Symphony Orchestra), In A Winter Landscape (for bass flute and computer, commissioned and recorded by Peter Sheridan for MOVE Records), Arrival (computer music with video art by Lily Glass, recorded to DVD for Everglade Records), and Northern Flight (for piano and computer, recorded by Peter Gach for Innova Records). Her music has been presented in a variety of venues in Europe, Asia, Australia and North America. Some recent performances include the Society of Composers, Incorporated's National Conference in March 2014 and the Morningside College Composition Competition in April 2014, where her composition, Winds of May took first place. Madelyn's music has also been selected for a wide range of new music festivals such as The International Computer Music Conference, The Aries New Music Festival, The Australasian Computer Music Conference, College Music Society Conference, Electronic Music Midwest, Kansas City Electronic Music Association, Western Illinois University's New Music Festival, Imagine II, and Merging Voices among others. Madelyn completed her DMA in Composition at The Graduate Center in 1999. Her composition teachers include Charles Dodge, John Corigliano, and David Olan. The compositions for her dissertation were done while

she was a guest composer at Columbia University's Computer Music Center.

Nicole Carroll is a composer, performer, sound designer, and builder based in Providence, RI. Her work spans installation, improvisation, and fixed media performance. She is active as a sound designer and composer in theater, performs electronic music under the alias "n0izmkr", and builds custom synthesizers and performance sensor systems. She is also a bassoonist, currently developing a sensor system for augmented bassoon. Other research interests include soft circuits and wearable sensors, and AV synthesis on mobile devices and embedded systems. Through her work, she seeks to reconcile the natural world with technology. Themes found in her work derive from reflections on nature, supernatural phenomenon, literature, and the human psyche. Nicole holds an M.M. and B.M. in Composition from Bowling Green State University and Arkansas State University, respectively. She is currently pursuing a Ph.D. in Computer Music and Multimedia at the Multimedia & Electronic Music Experiments (MEME) program at Brown University. Her instructors include Butch Rovin, Todd Winkler, John Ferguson, Elaine Lillios, Mikel Kuehn, Burton Beerman, Tim Crist, Jared Spears, and Dan Ross. www.nicolecarrollmusic.com

Alessandro Cazzato (1988) graduated and specialized "cum laude" in Violin with Franco Mezzana and Felix Ayo. He attended also masterclasses in Conducting with M? Nicola Samale. Cazzato has performed solo concerts in major Concert Halls and Festivals, in Italy (Camerata Musicale Barese, Festival Valle d'Itria, Festival "Estate a Palazzo" of Mantua, Goethe Institut Rome, Telethon, F.A.I., "Italian National Meeting of Music Education", Festival of European String Teachers Association E.S.T.A., Academia Gustav Mahler, etc.) and abroad ("Fiatus – Intenational Festival Music" of Sion Switzerland, "Euro Arts – International Music Fondation", "Hochschule für Musik und Tanz" Leipzig and Köln, Teatro Euskalduna Bilbao, University of Arts Buenos Aires, etc.). As soloist, he has recently performed the integral of J. S. Bach's Sonate und Partite. He funded the Entr'Acte Strings Orchestra with which he recorded CDs dedicated to A. Vivaldi and J. S. Bach (Soundiff Records). His repertoire spans from baroque to contemporary music, collaborating with well known Italian and foreign composers. Graduated "cum laude" in Literature and Modern Philology at the University "Aldo Moro" of Bari, he has written appreciated essays and papers on Music and Literature. His publications are reviewed on important magazines. He devotes also to teaching. He held seminars on Baroque music, Mozart's interpretation and performance, relationship between Music and Poetry. He held also courses of Violin, Chamber Music and Contemporary Violin Performance for the International Music Festival "RuidalSud" (2014 & 2015) in Argentine. He has been invited to take part in juries of International Competitions. He teaches Violin in Italian Conservatories of Music. He plays a prestige Ferdinando Garimberti violin (1954).

Gustavo Chab born in Buenos Aires, 1964, attended the Juan Jose Castro Conservatory. Studied guitar with Dolores Costollas; harmony, counterpoint and piano with Daniel Montes; composition and musical analysis with Francisco Kropfl y Oscar Edelstein. He was an active member of Otras Musicas Group and FARME of Buenos Aires. He composed his first electroacoustic piece *Mirada Roja* in 1993, specializing in composition techniques in electroacoustics. He has received among many awards a special mention of the Municipality of Buenos Aires, first prize of the FNA, and honourable residence in the International Electroacoustic Music Competition at Bourges. His compositions, including works for instrumental, digital and mixed media, electronic music, acousmatic art, visual poetry, music theatre, performances and sound installation. Frequently explores the spacialisation of sound in composition mixing electroacoustic sounds, vocal sounds and acoustical instruments. From 2014 is active member of Sonoridades Alternativas of Buenos Aires. Attended Stockhausen Courses in Kurten 2011, 2013 and different seminar like Intuitive Music (Ensemble Weimar) Sound Projection (Bryan Wolf) – Stockhausen workshop and lectures. Attended at Internationales Music Institute Darmstadt IMD in 2012 Summer Courses, Workshop and lectures.

Joel Chadabe, composer, author, is an internationally recognized pioneer in the development of interactive music systems. He has performed at the Venice Biennale, Wellington Festival (New Zealand), New Music America, Inventionen (Berlin), IRCAM (Paris), Ars Electronica (Linz, Austria), Electronic Music Festival (Stockholm), and other venues and festivals worldwide. He is the author of *Electric Sound*, a comprehensive history of electronic music. His articles have been published in leading journals. His music has been recorded on EMF Media and other labels. He has received fellowships and grants from NEA, New York State Council on the Arts, Ford Foundation, Rockefeller Foundation, Fulbright Commission, and other organizations, and he is the recipient of the SEAMUS 2007 Lifetime Achievement Award. Mr. Chadabe is currently Professor Emeritus at State University of New York; Adjunct faculty at New York University; founder of Ear to the Earth and New Music World; and president of Intelligent Arts.

The music of **Chin Ting (Patrick) Chan** (b. 1986) stems from an interest in representing his impressions of the visual world with sonic images. It is often inspired by patterns and shapes he discovers in daily objects, as well as imaginary landscapes he sometimes encounters. These abstract concepts are projected to a music that is characterized by complex harmonic progressions within a multi layered texture. Chan has been a fellow and guest composer at the International Computer Music Conference, the International Rostrum of Composers,

IRCAM's ManiFeste, the ISCM World Music Days, June in Buffalo and the Wellesley Composers Conference, and has held residencies with the Charlotte Street Foundation and the Virginia Center for the Creative Arts. He has received commissions from the Hong Kong Composers' Guild and the Music Teachers National Association, as well as performances by Ensemble Signal, the Nouveau Classical Project and the S.E.M. Ensemble, in venues such as the Darmstadt State Theatre and the Seoul Arts Center, among many others. Awards and other recognition include those from the Interdisciplinary Festival for Music and Sound Art, the Soli fan tutti Composition Prize, the American Prize, ASCAP, Association for the Promotion of New Music, the Cortona Sessions for New Music, Foundation Destellos, Foundation for Modern Music, the MidAmerican Center for Contemporary Music, newEar, the New Music Consortium, the Portland Chamber Music Festival, the RED NOTE New Music Festival and others. Raised in Hong Kong, Chan has held faculty positions at the University of Missouri–Kansas City and Kansas City Kansas Community College. He holds degrees from San José State University (B.M.), Bowling Green State University (M.M.) and the University of Missouri–Kansas City (D.M.A.). His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, Navona Records, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).

Guillaume Chappez is a young French composer and sound artist. His work on sound/media (electroacoustic, audio design, sound installations, interactive and multi media sets...), aims to express ambient and resolutely futuristic qualities that reach out to new musical and technological territories. Its works and compositions are shown internationally: Nuit Blanche Paris (France), Moscow International Biennale For Young Art (Russia), Art Souterrain Montréal (Québec), Center For Art and Media Karlsruhe (Germany), etc.

Tim Chatwood (ASCAP) is an American composer/sound designer and percussionist. He received his Masters in Music Composition from the University of Nevada, Reno. He has studied composition under Dr. James Winn, Dr. Jean Paul Perrotte, Dr. Stephen Blumberg and recording arts under Tom Gordon. His works have been performed by the Central Michigan University New Music Ensemble and the University of Nevada, Reno Contemporary Music Ensemble. He is also an intern at Imirage Sound Lab Recording Studio in Sparks, Nevada. He continues to compose new works in his studio and is proudly endorsed by Innovative Percussion Sticks/Mallets.

Yiannis Christofides (b. 1985, Cyprus) is a composer and sound designer based in Los Angeles. Much of his personal work investigates our experience of place through the use of field recordings as principal material. His particular interest in field recording is in relation to

the contextual aspects of sound and the inter sensory experience that it affords. Thus, it often extends beyond the auditory in order to take into consideration the interdependences and interactions between different sensory perceptions, the multitude of subjective interpretations, memories and personal narratives associated with a particular soundfield and its social and political context. Yiannis' work for art installations, stage and performance pieces, new media art, curatorial and multimedia productions has been presented at various festivals, galleries and venues across Europe and the Americas. He is co founder of PHYSICAL PLASTIC, a Los Angeles based theater project.

www.yiannischristofides.com

Leonardo Cicala graduated in Electronic Music and instrumentation for band at the Conservatory "T.Schipa" of Lecce. He studied sound projection with Jonathan Prager at the acousmonium. Since 2007 he is a regular member of the acousmatic performers "M.a.re" playing in all the concerts at the acousmonium of Bari. Since 2011 he is the curator of the international festival of acousmatic music "Silence". He also took a degree in Biology and studied Drums and Jazz Music. His compositions have been performed at the Syntax 11.1 Festival in Perpignan, during the electroacoustic composition workshops "Musiques a reaction 3.2" at the CRR of Paris, in the "Silence" festivals in Bari, in the Circus Art Festival in Osaka, at "Tor Vergata University" in Rome, at the Conservatory of Lecce in the acousmatic week "Play French" in the international day of concert activities during the 60th anniversary of the broadcast of the Concert de Bruits Pierre Schaeffer, in Milan in S.Fedele Cultural Center, in Root Signals Electronic Music Festival in Florida and he winning the Dylan Thomas Electroacoustic Composition Prize in UK.

Roc Jiménez de Cisneros is an artist and composer. Since 1996 he has been the core member of the computer music project EVOL. His work has been released on internationally acclaimed record labels such as Entr'acte, Mego, Presto!?, Diskono, Lucky Kitchen, and his own Alku among others. de Cisneros has followed the 'computer music for hooligans' motto since the late nineties, giving birth to musical forms built upon a collision of structural ideas inspired by fractal geometry, glimpses of quantum theory, noise and rave culture. From impossible synths to glowsticks, air horns, elastic bass lines, and mathematical equations, his work displays a radical and playful approach to algorithmic composition, somewhere in between Denis Smalley's concept of "spectromorphology," black magic and what Agostino Di Scipio called "functional iteration synthesis."

Ian Michael Clarke is a composer pursuing an MM in Computer Music and Composition at the Peabody Institute where he studies with McGregor Boyle and Jason Eckardt. He completed his BM in Composition at the Indiana University Jacobs School of Music, where his primary professors were Aaron Travers, Claude Baker,

Sven David Sandström, Don Freund, John Gibson, and Jeffrey Hass. Ian has been recognized for his compositional efforts as a 2010 California Arts Scholar in Music Composition and in conjunction with his academic achievements as a 2011 recipient of the prestigious Wells Scholarship. Through his affiliation with the Wells Scholars program, he secured a grant in the summer of 2012 which he used to travel to Australia and conduct research on the 20th century composer John Antill, uncovering and retrieving several rare and otherwise undiscovered scores. Ian's music has been featured at N_SEME 2013 and 2014, Electronic Music Midwest 2014, the 2013 Atlantic Music Festival, the 2013 Electroacoustic Barn Dance Festival, the 2013 and 2014 Midwest Composers Symposiums, ICMC SMC 2014, SEAMUS 2015, and Princeton University, where he had the opportunity to write for the So Percussion quartet. Over the course of June 2013, Ian studied electroacoustic composition at IRCAM, participating additionally in IRCAM's Manifeste Music Festival.

Joshua Clausen is a Minneapolis-based composer, music producer and educator. Clausen's works often inhabit stylistic interstices between chamber concert music, electronic music and varied popular forms exerting "a dynamic intensity to [their] influence of popular culture" (*Computer Music Journal*). Clausen has been commissioned by Wild Rumpus new music collective, the Antithesis Project, AVIDduo, the Renegade Ensemble, the pianist Keith Kirchoff, saxophonist Kyle Hutchins and clarinetist Sarah Porwoll-Lee and his recent works have been supported by the Jerome Foundation, the MacPhail Center for Music and the Minnesota State Arts Board. Clausen's work has been presented at numerous festivals and conferences of new music including the International Computer Music Conference, Society for Electroacoustic Music in the United States, New York City Electroacoustic Music Festival, Electronic Music Midwest and the Spark festival. Clausen is director of Community Programs at Slam Academy, a business he co-founded that is dedicated to community education in the electronic arts and was a composition mentor in the inaugural season of American Composers Forums' NextNotes workshop and concert series for young composers. Clausen earned a Bachelor of Music degree (theory/composition, minor in philosophy) from Concordia College in Moorhead, Minnesota and a Master of Arts (composition, minor in art – time & interactivity) from the University of Minnesota. His mentors at the University of Minnesota included Douglas Geers, Alex Lubet and Judith Lang Zaimont.

Martina Claussen is a vocal artist, composer and composer performer. The focal point of her work lies in the interaction of the voice and live electronics and the voice as the main sound source of her electroacoustic compositions. She studied classical singing and electroacoustic composition at the University of Music and Performing Arts, Vienna. Concert tours in Europe, Asia and in the USA as well as participation at various

festivals such as Wien Modern, Steirischer Herbst und Festwochen Wien. Her compositions have been played at international Festivals such as Festival Futura 2015 (Crest, France) or Soundscapes & Sound Identities 2015 (Italy) and broadcasted by various Radiostations in Europe. Since 2009 Professor of Classical Singing at the University of Music and Performing Arts, Vienna. <http://www.martinaclaussen.at>

Michael Clemow is a composer of experimental noise and electronic music and creates his own instruments. He has played in New York at The Stone, River to River Festival, Glad Café in Glasgow, and MOD Festival in Guadalajara. He is a member of CAN D, a Sci Fi rap duo, with Amy Khoshbin.

Nicholas Cline (b. 1985) writes acoustic and electroacoustic music – often a quiet music with an emphasis on subtle, nuanced sounds. Deeply influenced by the natural world, his music often draws on sensuous as well as intellectual experiences of nature with the belief that music should reveal, challenge, and shape the listener's understanding of the world. His music has been performed by the International Contemporary Ensemble, Northwestern Contemporary Music Ensemble, among others and has been presented at festivals in the US and in Europe. He is featured on the SEAMUS electroacoustic miniatures recording series: Re Caged and is a High Concept Labs sponsored artist. He holds degrees from Columbia College Chicago and Indiana University. He is currently studying and teaching at Northwestern University.

Amanda Cole's compositions feature microtonal structures, interference beats and fusions of electronic and acoustic timbres. She has a BMus(Hons.1) and a Ph.D. in composition from the Sydney Conservatorium. Amanda's microtonal compositions include four percussion trios for a purpose built Microtonal Glass Harmonica, a microtonal string quartet for string harmonics and sine tones and has made an audio visual installation that maps pitch to hue. Her microtonal composition Vibraphone Theories was performed by Kroumata in Sweden for the 2009 International Society of Contemporary Music (ISCM) festival. This piece was also recorded by Portuguese percussionist Nuno Aroso for his CD Technicolor. Amanda also works in the New Media area and creates works in collaboration with visual artists. In 2008, Amanda created THE ELASTIC BAND, an interactive sound installation with artists Jo Cuzzi and Patsy Black, that was exhibited at Firstdraft Gallery(Sydney). In 2010 Amanda collaborated with New Media artist Warren Armstrong to create the Twitter Hymn Book, an endless, self generating sound installation created entirely from Twitter updates. This piece was selected as a finalist for the 2010 Blake Art Prize and was exhibited at the National Arts School gallery. She is currently working with Visual Artist Michaela Gleave on a new work that sonifies live star data.

Christopher Cook received the Doctor of Music degree from Indiana University where he served as assistant director of the Center for Electronic and Computer Music. He is a recent recipient of a Fromm Music Foundation commission from Harvard University and has received awards from the National Endowment for the Arts, ASCAP, MTNA, and the National Assembly of Local Arts Agencies. He has served as Composer in Residence at James Madison University, Amherst College, the University of Evansville, the Monroe County Community Schools Corporation (Indiana) and for the city of Somerset, Pennsylvania. He is Director of Theory and Composition at Christopher Newport University.

James Correa has a Doctor degree in composition (SUNY Buffalo), Master in composition and Bachelor in guitar (UFRGS). His works have been performed in United States, Canada, Europe, and in the most important concert halls and Contemporary Music Festivals in Brazil. Correa was co founder and the first director of NMC POA (a centre for contemporary music in Porto Alegre Brazil); Associated Composer in the CME (Electronic Music Centre at the Federal University of Rio Grande do Sul, Brazil); founder member of the multimedia ensemble Sons Transgênicos. He have been a guest composer in contemporary music festivals in Brazil and United States. In the last few years Correa is working in collaboration with the visual artists Marcelo Gobatto and Claudia Paim. He was adjunct professor of computer music in the music department at University at Buffalo, and he is now tenure professor of composition, computer music, and director of the LabComp, the computer music studio at Federal University of Pelotas, Brazil.

Giovanni Costantini (Corigliano d'Otranto Lecce, 1965) Since 1995, he do research at the Faculty of Engineering of University of Rome Tor Vergata, where he teaches courses in Sound Processing and Electronic Music. He is also associate researcher at the Institute of Acoustics "O. M. Corbino" of Rome. At the University Tor Vergata, he is Director of the Master in SONIC ARTS. His musical research is currently focused on the creation of the microstructure and macrostructure of sound through the exploration and real time processing of acoustic material.

Robin Cox is a composer, violinist, and collaborator known for performance of his own works and that of other contemporary artists. With the Robin Cox Ensemble, he led over 170 performances, produced three critically acclaimed CD recordings, and premiered works by over eighty composers. He also led a mixed media performance series as Executive Director of Iridian Arts, Inc. and is on the Board of Directors of the Switchboard Music Festival on San Francisco. His latest large scale ventures are the community participation event HOURGLASS and the immersive audio/video performance environment BIG TENT. Cox has received numerous awards, including multiple Lester Horton

Awards for Outstanding Achievement in Music for Dance and an ASCAP Deems Taylor Award for the founding of Iridian Radio. He holds degrees from the Univ. of Texas at Austin, Univ. of Michigan, and the Univ. of Miami, and after many years on faculty at California St. Univ. Long Beach Bob Cole Conservatory and California Institute of the Arts, Dr. Cox joined the Music and Arts Technology faculty at Indiana University Purdue University Indianapolis (IUPUI) in fall of 2013. www.robincox.net

Bryce Craig earned a B.M. in Music Composition summa cum laude from Kansas State University and an M.M. in Music Composition at Central Michigan University. His previous composition teachers include Keith Larson, Craig Weston, David Gillingham, and Jay Batzner. He works as a free lance composer, private theory/composition instructor, and as an engraver/audio specialist for C. Alan Publications in Greensboro, North Carolina. Bryce's works have been performed nationwide at events such as the 2013 National Conference on Percussion Pedagogy, the 2015 PARMA New Music Festival, and numerous Society of Composers, Inc. regional conferences. Bryce is also active as a freelance percussionist and percussion instructor, performing primarily on the MalletKAT MIDI controller. He maintains an active teaching studio and additionally works as Front Ensemble Arranger for the Blue Valley Southwest Emerald Regiment Marching Band.

Corey Cunningham is a composer and multi instrumentalist whose music covers a wide range of styles and genres, and includes both acoustic and electronic works. He has been a featured composer at the highSCORE Contemporary Music Festival, Electronic Music Midwest, and the LaTex festival. Corey received his Master of Music degree from the University of Michigan, where his primary teachers were Michael Daugherty and Kristin Kuster, with further studies in electronic music with Evan Chambers. Before that, he received a Bachelor's degree from the University of Wisconsin Eau Claire, where he studied with Ethan Wickman. He is currently pursuing his Doctor of Musical Arts degree at the University of Texas at Austin, where his primary teachers have been Donald Grantham, Dan Welcher, Russell Pinkston, and Yevgeniy Sharlat. In addition to composing, Corey is also an active performer as both a saxophonist and guitarist.

Stuart Cunningham is an academic who works at Glyndwr University in North Wales, UK. He has interests in person centred approaches to sound design and ways in which biofeedback sensors from humans can be analyzed to determine their emotional states. To date, his work has been predominantly technical and scientifically driven, but he has recently been producing creative works such as music, sound and images, in relation to these fascinations. In a recent period of collaborative research, these artistic outputs have been focused upon altered states of consciousness and how such hard to document, personal experiences might be represented to a wider audience in an accurate and

effective way.

Jelena Dabic was born in Serbia, and studied composition and music theory at the Novi Sad Academy of Arts. A scholarship from the Bayhost allowed her to pursue further studies at the University of Performing Arts in Munich. She attended many composition courses and workshops with composers such as Wolfgang Rihm, Peter Michael Hamel, James Clarke, Pascal Dusapin, Frederik Durieux, Isabel Mundry, Beat Furrer, and many others. Her catalogue of compositions includes several solo, chamber and orchestral works as well as an opera, and in recent years her music has been performed in Europe, South America and Asia. She also studied multimedia art and electronic music composition at the University of Music and performing arts in Hamburg and is currently writing a doctoral thesis about contemporary musical theater. She has been granted several scholarships from many institutions such as the Foundation for young talents RS (2007), the "Privrednik" Foundation in Novi Sad (2003 08), BAYHOST (2008 10), the University of Performing Arts in Munich (2009), the Otto Stoterau Fellowship, the Teodor Rogler Fellowships, DAAD (2012) and Pro Exzellenzia (2015). Her catalogue of compositions includes several solo, chamber and orchestral works as well as an opera, and in recent years her music has been performed in Europe and Asia. Her latest works reveal, amongst other qualities, a strong interest in the theatrical aspects of music. Her opera "SpiegelSpiel" was premiered in May 2010 during the Munich biennial festival for contemporary music theatre. She also received further commissions from the Kassel Music Days, the Siemens Arts Program, the Hamburg University of Music and the Young Euro Classic Festival in Berlin, for which she composed the orchestral piece In Circle (2011). Her composition "Beethaphase" was recently awarded a prize at the Vojvodina Young Composer's Competition, and was performed in May 2014 conducted by the Brazilian conductor Claudio Cohen. She was recently awarded a scholarship from the German Society of Women Artists and Art Patrons (GEDOK) and in 2015 she was composer in residence in Sondershausen (Germany). For more information please visit: www.jelenadabic.com.

Antonio D'Amato He is intoxicated by music. He graduated at conservatory in Piano, Harpsichord, Music for multimedia, Music Pedagogy and Electronic music. He also studied composition for eight years, bassoon for three years, baroque organ and audio engineering. In 2010 he was Ondes Martenot student in Strasbourg and Paris. At the moment his main interest is joining traditional composition procedures and the wide opportunities of computer based music. Some of his instrumental works are published by Forton Music, U.K. His first electronic composition was selected for a performance during the ICMC 2012 Conference. In summer 2015 he was trainee at ExperimentalStudio des SWR in Freiburg. His works have been performed in Australia, Austria, Belgium, Brazil, Canada, Greece, Italy,

Mexico, Slovenia, Sweden, Taiwan and USA.

James Dashow has had commissions, awards and grants from the Bourges International Festival of Experimental Music, the Guggenheim Memorial Foundation, Linz Ars Electronica Festival, the Fromm Foundation, the Biennale di Venezia, the USA National Endowment for the Arts, RAI (Italian National Radio), the American Academy and Institute of Arts and Letters, the Rockefeller Foundation, Il Cantiere Internazionale d'Arte (Montepulciano, Italy), the Koussevitzky Foundation, Prague Musica Nova, and the Harvard Musical Association of Boston. In 2000, he was awarded the prestigious Prix Magistere at the 30th Festival International de Musique et d'Art Sonore Electroacoustiques in Bourges. In 2011, Dashow was presented with the distinguished career award "Il CEMAT per la Musica" from the Federazione CEMAT (Roma) for his outstanding contributions to electronic music. A pioneer in the field of computer music, Dashow was one of the founders of the Centro di Sonologia Computazionale at the University of Padova, where he composed the first works of computer music in Italy; he has taught at MIT, Princeton University, the Centro para la Difusion di Musica Contemporanea in Madrid, the Musica Viva Festival in Lisbon, and the Conservatorio di Musica Benedetto Marcello in Venezia. He was composer in residence at the 12th Florida Electroacoustic Music Festival, and he continues to lecture and conduct master classes extensively in the U.S. and Europe. Dashow served as the first vice president of the International Computer Music Association and was for many years the producer of the radio program "Il Forum Internazionale di Musica Contemporanea" for Italian National Radio. He is the author of the MUSIC30 language for digital sound synthesis, and the Dyad System, a compositional method and technique for developing pitch structures and integrating them in electronic sounds. Dashow makes his home in the Sabine Hills north of Rome.

Seth Davis' main goals as a musician and composer is create original work within many different musical contexts, from solo electronic works, to rock bands, to symphony orchestras. As well, he wishes to continue to create a synergy to his roles as both a performer and composer. As an artist, Seth's process can be closely related to that of an auteur, the film critic term for a director whose work reflects their creative vision and fingerprint, such as film directors like Orson Welles, Martin Scorsese, Woody Allen, Quentin Tarantino, and Alejandro Jodorowsky. Seth wishes to use his music to create a sense of ceremony, concept, and message.

Bruno Degazio is a film sound designer, composer, researcher and educator based in Toronto, Canada. His film work includes the special-effects sound design for the Oscar-nominated documentary film, The Fires of Kuwait and music for the all-digital, six-channel sound tracks of the IMAX films Titanica, Flight of the Aquanaut

and CyberWorld 3D as well as many other IMAX films, theatrical feature films, and television dramas.

Thomas Dempster is a composer of chamber, electroacoustic, and multimedia works. His music has been performed widely throughout North America and Europe, including the Toronto International Electroacoustic Symposium, the San Francisco New Music Festival, Electronic Music Midwest, NYCEMF, Studio 300 Festival, ICMC, SEAMUS, SCI, CMS, the National Flute Association, the North American Saxophone Alliance, and more. Dempster is a recipient of awards, honors, and grants from BMI, ASCAP, the South Carolina Arts Commission, and others. He has held residencies at the Osage Arts Community and the Kimmel Harding Nelson Center. He has been commissioned by the Blue Mountain Ensemble, the Governor's School of North Carolina, the Lamar University Wind Ensemble, Ohio State University New Music Ensemble, the SC Music Teachers Association, and others. His works are commercially available from Potenza Music Publishing, MusicSpoke, Quiet Design Records, and Navona Records. He is an affiliate composer of Broadcast Music, Inc.

Gary DiBenedetto is a composer, Installation Artist and creator of Interdisciplinary Performance Works. During the past 15 years he created over 30 Interdisciplinary Performance, Multimedia Installations and Video Works exhibited and performed in over 40 local, national and international venues. During the same period, he composed 12 compositions with over 100 performances and radio broadcasts. His electroacoustic music, derived from environmental and industrial sound sources, is heavily influenced by Arnold Schoenberg and Karlheinz Stockhausen. Most of his multimedia installations consist of kinetic sound generating sculptures that reconfigure antique tools. His most recent efforts encompass creating interdisciplinary performance works. "Exploitation" is a performance piece incorporating a script, actors, dancers, kinetic sculptures and electroacoustic composition. The work will highlight the psycho social and financial degradation of workers by contrasting capitalism with socialist theology.

TM Duplantis is a Louisiana born composer of electronic music, designer of artistic systems of play, and performer of assorted instruments both physical and digital. TM has performed as part of the Laptop Orchestra of Louisiana, and their music and installations have been featured at national electronic music conferences such as SEAMUS and N_SEME. They are currently exploring the San Francisco Bay Area while studying electronic music at Mills College.

Alexander Dupuis: see **RGB Black**.

David Z. Durant (b. 1957, Birmingham, Alabama, U.S.A.) is a Professor of Music at the University of South Alabama where he is the Director of the Music Theory and Technology Program. Durant received his BM and

MM from the University of Florida and his DMA from the University of Alabama. His composition teachers have included Andrew Imbrie, Edward Troupin, John D. White, Fred Goossen, Harry Phillips, Marvin Johnson, and James Paul Sain. Durant is also active as a pianist and has premiered and performed several of his own works for the piano.

Stephen Dydo, from New York, has written for virtually all musical media, including his own invention, the electric qin. He has also appeared as a guitarist and conductor with many new music groups. His awards include the Beams Prize, a BMI award, and a Fulbright. Dydo has taught at Columbia University, the New School and William Paterson College; he now teaches at the Greenwich House Music School. He is a founder and former president of the New York Qin Society.

Hiroshi Ebina is the ambient musician who started his career in Tokyo. He's now based in Brooklyn to compose and perform his minimal electro acoustic sounds. He also plays gaga, the Japanese traditional music.

Gerald Eckert, born 1960 in Nuremberg. He studied Mathematics at the University of Erlangen, violoncello and conducting at the conservatory of Nürnberg, composition with Nicolaus A. Huber and electroacoustic composition with Dirk Reith at the Folkwang Hochschule Essen. Further he attended composition courses with James Dillon, Brian Ferneyhough und Jonathan Harvey. 1996/97 work as visiting scholar at the CCRMA of the Stanford University/ USA. 1998 he was guest professor at Darmstadt and at Akiyoshidai/ Japan, 2000/ 01 lecturer at the TU Darmstadt. 2006 he was composer in residence at the festival for contemporary music at Zurich/ Switzerland. Gerald Eckert realized different intermedia works, i.a. for dance, video installation or projects with interactive light control. He received various prizes and awards, i.a. the Gulbenkian Prize/ Portugal '93, the Kranichstein Prize '96, a 1st prize of Bourges 2003, the 1st prize of Stuttgart 2005 and received scholarships for Venice 2006, Villa Aurora / Los Angeles USA 2010 and for Villa Serpentara/ Rome (Olevano Romano) 2010. From 2012 to 2014 Gerald Eckert was professor for composition at the Chung Ang University Seoul/ Anseong Korea.
homepage: <http://www.geraldeckert.de>

Fernando Egido studied composition with José Luis de Delás and received musical training in workshops with composers, analysts and interpreters around the Music School of Alcalá de Henares University, the LIEM or the GCAC. He studied Electronic Music around LIEM courses especially with Emiliano del Cerro. For several years he taught the subject Fundamentals of Electroacoustic and Computer Music in a Superior Conservatory and gave courses about Networks and Network services at IMEFE. Dedicated to the experimental field, instrumental and electronic music, he studies all the determinants that make a sound event to

be perceived in different ways. He investigates the role that the concept of parameter plays, or can play, in the musical discourse. Why there must be a central parameter? His music is like a radio dial in which there are several broadcasts and the listener can choose one, obviating the author's intention. Everything starts with the reflection about music and its social function. All this thinking has led him to develop the basis of a compositional system in which the parameter concept is treated as a musical material. He calls this kind of music: Cognitive Parametric music. He has composed a set of three works called "the studies" as an example of this compositional method; he refers to as Parametric music. He has written a book Towards an Aesthetic of Cognitive Parametric Music that explains the techniques used in his works. His works have been performed at festivals such as the JIEN at the Reina Sofia Museum, SMASH Festival in Salamanca, Encontres Festival in Palma de Mallorca, ACA and the Fundació Pilar i Joan Miró in Mallorca. His work Three Chants for Computer was premiered in the 2015 Sid Conference In the New York Steinhardt University. His work Cognitive Dissonance was awarded in the II International Conference Sound Spaces and Audiovisual Spaces in 2014.

Aaron Einbond's work explores the intersection of instrumental music, sound installation, field recording, and technology, bringing the spontaneity of live performance together with computer interactivity to impact and challenge the listener. He is currently a John Simon Guggenheim Memorial Foundation Fellow and Co Artistic Director of Qubit New Music Initiative with whom he curates and produces experimental media in New York. Recently Chicago based Ensemble Dal Niente released his portrait album Without Words on Carrier Records, and SWR ExperimentalStudio produced his Giga Hertz prizewinning Cartographies for piano with two performers and electronics for the 43 loudspeaker Klangdom at ZKM in Karlsruhe.

Christian Eloy was born in Amiens where he studied flute and composition at the conservatoire national of region and at the conservatoire national superior of Paris. Flutist in an orchestra, then director of a music school, before his meeting with Ivo Malec and the GRM at Radio France. He was in charge of the electroacoustic department of the conservatoire national de region in Bordeaux and of the workshop at the Groupe de Recherches Musicales /City of Paris. Lecturer in the universities of Paris IV and Bordeaux. Christian Eloy was the founder and the artistic director of the SCRIME, research and creation studio in the University of Bordeaux I. Several awards: prize of the european community poetry and music prize " François de Roubaix "Composer of over fifty pieces, instrumental, electroacoustic, vocal and pedagogical. Published by Billaudot, Fuzeau, Lemoine, Combre, Notissimo and Jobert. Publications at PUF (France), Johnston Ed. (Irlande), MIT press (US), Le mensuel littéraire et poétique (Belgique). Confluences (France)

Francisco Eme In my work I try to use sound and image, to generate spaces, moments and situations, both physically and into people's mind, so that these places, moments and situations could generate emotions and thoughts about the experience of living social and personal situations. I try to make my creations rich in symbols and poetics. Born in Mexico City, based in San Diego California, Francisco Eme works as a composer and sound and multimedia artist. His work has developed in the areas of sound art and electroacoustic music, performing pure electronic, instrumental and mixed compositions, sound acts, sound installations and video. He has also done works for dance, theater and media. His works have been presented in México, United States, Spain, Italy, Czech Republic, Canada, Argentina and El Salvador. Participating in Festivals such as The San Francisco Tape Music Festival, In Sonora, Distanze, Festival Internacional Cervantino, among others. His formation is primarily self taught but Francisco has also undergone studies in the Mexican Centre for Music and Sound Arts CMMAS and the Laboratory of Musical Informatics and Electroacoustic music at the UNAM. As a teacher he has taught several courses in different art schools in México, teaching electronic musical composition, video making, sound engineering and music production.

Simon Emmerson is Professor of Music, Technology and Innovation at De Montfort University. He works mostly with live electronics including works for Jane Chapman (harpichord), the Smith Quartet, Philip Sheppard (electric cello), Philip Mead (piano) with the Royal Northern College of Music Brass Quintet, Darragh Morgan. Also purely electroacoustic commissions from the IMEB (Bourges) and the GRM (Paris). His works have been issued on Continuum, Le Chant du Monde, Emanem and Isidorart and he has contributed to and edited *The Language of Electroacoustic Music* (Macmillan, 1986) and *Music, Electronic Media and Culture* (Ashgate, 2000). His book *Living Electronic Music* was published by Ashgate in 2007 as well as two solo CDs of live electronic works with Sargasso (2007 & 2008). He was founder Secretary of EMAS/Sonic Arts Network in 1979, served on the Board until 2004. In 2008 he was asked to join the Board of its successor organisation Sound and Music. In 2009-2010 he was Edgard Varèse visiting professor at the Technische Universität Berlin.

Eric Evan desires to be an artist who interprets the gift of existence through the creative act with authenticity and integrity. To him, the creative act is not a means to an end but is free, bearing no justification. Eric has received a Bachelor of Music degree in Composition from Baylor University while studying under Dr. Scott McAllister and a Master of Arts degree in Music Composition from the University of North Texas while studying under Dr. Panayiotis Kokoras, Dr. Andrew May, and Dr. Kirstin Broberg. His music has been performed by ensembles such as the NOMOS Group, Dead

Language, and The Baylor University Graduate String Quartet. Some of his compositional and research interests are the intersection of acoustic instrumentation and recorded sound, meaning and the semiotics of sound, ontologically transformative processes of ritual and ritual music, the implications of the aural experience of "otherness" on the sense of self, and the incorporation of the innovative and the sacred.

Eddie Farr graduated from Georgia Southern University where he received a B.A. in Music and an M.M in Music Technology. His compositions draw on elements of ambience, noise, minimalism, pop, jazz, and nostalgia. His works have been presented at N_SEME and the Root Signals Electronic Music Festival. He has performed at the U.S. Navy International Saxophone Symposium, the NASA Region 6 Conference, N_SEME, and the Root Signals Electronic Music Festival. Check for upcoming projects at www.eddiefarr.com.

Electroacoustic music composer and multimedia performer **Marco Ferrazza** studied contemporary art and electronic music. His work, performed in several competitions and festivals, constantly looks into relationships between concrete sounds and computer music, electronic arts and field recording, improvisation and new technologies.

Ari Frankel composes and writes opera, electronic and video, dance, theater, film, and site specific installations. He has explored The Old Testament, The Tibetan Book Of The Dead, T.S. Eliot, Anne Sexton, Primo Levi, and Samuel Beckett, among others. Collaborators have included Suzanne Ciani, John Kelly, Muna Tseng, Elizabeth Kemp and Fiona Shaw. His music has been heard around the world, including China, Japan, Israel, Britain, and France. New York performances include The Kitchen, Dia Center For The Arts, The Actors Studio and SummerStage at Central Park. The New York Times described his Spirit Ruins as a "haunting collage of sounds, original and popular music". The Glasgow Herald felt "true passion" in R/S ReSettlement and The London Times marveled at "light seeming materials build[ing] an overwhelming effect" in the piano premiere of SHATTERED, hymns for mortal creatures. The Village Voice determined his "emotionally charged original music" is "wonderfully poignant and plangent". To hear more, please visit www.arifrankel.com.

Lawrence Fritts is an American composer born in Richland, Washington in 1952. He received his PhD in Composition at the University of Chicago, where his teachers included Shulamit Ran, Ralph Shapey, and John Eaton. He is currently Professor of Composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His recent works combine instruments and voice with electronics. These have been performed throughout the world and are recorded on the Albany, Innova, Frog Peak, SEAMUS, and Tempo Primo labels. He has received awards from

SEAMUS, the Bourges Electroacoustic Music Competition, International Look and Listen Festival, International Society of Contemporary Music, International New Music Consortium Competition, and the International Institute for Advanced Studies in Systems Research and Cybernetics. As a composer, he is interested in musical applications of mathematical group theory and has written a number of papers on the subject. He serves on the Editorial Board of the Journal of *Mathematics and Music*.

Xiao Fu is a multimedia composer and sound designer. She was born in Zhengzhou, China. After obtaining her bachelor's degree in electronic composition from the Wuhan conservatory with Prof. Liu Jian and working at the Henan State Radio as a music editor, she studied from 2010 to 2013 in the master program in multimedia composition at the Hamburg University of Music and Theater. There, she studied with Professor Peter Michael Hamel and Professor Georg Hajdu. Currently, Xiao is continuing her studies in Hamburg in a joint doctoral program in musicology and composition focusing on gesture controlled instruments. Her compositions and installations were shown in China, Europe and North America.

Larry Matthew Gaab is a native of the United States. He composes in his music studio in Chico, California, U.S.A.. His body of works are for tape alone and for mixed acoustic and electronic instruments. The pieces utilize improvisation, composition, and computer generation. His works have been selected for music festivals and concerts in the United States, the Americas and in Europe.

Francesco Galante is an Italian electroacoustic music composer (Rome, 1956). He studied in Italy (G. Nottoli) and in France (P. Boeswillwald, G. Baggiani, D. Keane). He was artistic director of "Musica Verticale" Association (Rome, 1980-1982) and co-founder of SIM computer music society (Rome, 1982-1990). He has been a researcher and designer of VLSI digital technologies for musical research (ICMC 1984 and 1986). He published some books devoted to the history of electronic music "Musica Espansa" (co-author N. Sani) and "Metafonie" (co-author L. Pestalozza). In 1997 he was "composer in residence" at IIME Bourges (France). From 1998 to 2000 at Teatro "Alla Scala" in Milan, he curated a biennial cycle of electroacoustic music "Metafonie" and the international scientific conference "Music and Technology, Tomorrow" (1999). His music works are worldwide performed in important international festivals, including the ICMCs in Barcelona, Ljubljana, Perth, Athens, Denton. He has held several conferences on the theme of music and technology, particularly in Italy, Spain, Cuba, France, Netherlands, Russia. His music is published from the labels Fonit Cetra, Ricordi edts, Eshock edts Moscow, Twilight EMI Italy, LIMEN and CEMAT. He is professor of electroacoustic music composition at the Conservatory of Music of Cosenza

city. Angeles and San Francisco GLBT International film festivals.

Dr. Javier Alejandro Garavaglia, Composer and performer (viola/electronics) born in Buenos Aires, Argentina; he shares also the Italian and German citizenships. He lives between London (UK) and Köln (Germany). Associate Professor at the Sir John Cass Faculty of Art, Architecture & Design, London Metropolitan University (UK). Several publications about different topics of his research in journals, books and online (Spanish, German and English). His compositions are performed in several places of Europe, the Americas and Asia and include works for solo instruments, audio visual, ensembles, big orchestra with or without the inclusion of electronic media and acousmatic music. Electroacoustic works on commercially available CD releases in Germany, USA, Argentina and Denmark. <http://icem.folkwang-uni.de/~gara/>

Richard Garrett (1957) is a composer specialising in the use of computers for algorithmic composition, audio processing and manipulation. His past works include Weathersongs, a real time installation that generates music from the weather, and nwdlbots (pronounced "noodle bots"), a suite of generative composition modules for Ableton Live. His music has been presented in numerous locations including Austria (Ars Electronica), Canada (TIES), Germany, Italy, Greece (ICMC), the UK and the USA. Richard has studied with David Cope, Peter Elsea and Patricia Alessandrini, and is currently an AHRC PhD scholar, working with Andrew Lewis at Bangor University, Wales.

Travis Garrison is a composer, theorist, audio engineer, and performer of electroacoustic music. A common thread throughout his work is a blurring of the boundaries between things organic and things electronic, between the actual and the imagined, and between the real and the hyperreal. Current research interests include computer-based improvisational systems and the aesthetics, history, and theory of electroacoustic music. This fall, Dr. Garrison will join the School of Music at the University of Nebraska Omaha as Instructor of Music Technology. He previously taught and worked as an audio engineer at the University of Central Missouri, East Carolina University, and Bennington College. His works have been performed at many festivals and conferences including the International Computer Music Conference (ICMC), the Society for Electroacoustic Music in the United States (SEAMUS) conference, the New York City Electroacoustic Music Festival, the Symposium on Arts and Technology at Connecticut College, and the Electronic Music Midwest (EMM) Festival. He currently serves as Technical Director of the New York City Electroacoustic Music Festival and as the CD Series Editor for the Society of Composers, Inc. Garrison holds a Ph.D. in Music Composition with a cognate in Historical Musicology from the University of Florida, an MA in Electroacoustic Music from Dartmouth College, and a BA

in Computer Music and Composition from the University of California, San Diego.

Eleazar Garzon was born in the province of Córdoba. He graduated of Superior teacher in Harmony and counterpoint in the School of Arts of the National University of Córdoba (UNC). He studied stochastic composition and new compositional algorithms with Professor Cesar Franchisena. At the present time He is PhD in music, specialty in composition and He's Titular Professor of Composition, as well as Counterpoint in the Faculty of Arts at National University of Cordoba, Argentina. He is mainly, an electro acoustic composer, his music was performed in Argentina, Chile, Mexico, United States of America, Canada, United Kingdom, Spain, France, Switzerland, Germany, Sweden, Italy and Singapore.

Paolo Gatti was born in Rome in 1982. He studied electric guitar with V. Grieco, classical guitar with M. Bonesi, piano with R. Magni. He is graduated in environmental engineering at "Tor Vergata" university of Rome and in 2008 he took a post graduate degree in sound engineering at the same university (with a thesis titled "automatic transcription of polyphonic music based on Elman neural networks", relator G. Costantini). He took the B.A. degree in computer music (thesis: "aesthetics for composition of laptop music") at the conservatory of Rome, "Santa Cecilia", under the guidance of G. Nottoli and the M.A. degree under the guidance of M. Lupone and N. Bernardini. He has studied computer music with R. Santoboni, C. Cella, S. Petrarca; from 2008 to 2009, he worked as assistant engineer in some production studios. he also worked as computer music teacher in various music schools like non profit association "Progetto Laboratorio", "Ro.gi" music school, "Ecmusic" school, "Virtual studio", "Euterpe" musical academy, "Absonant" training center. he is a Siae member since 2008 and in 2009 he recorded the audio cd "Concreto e Astratto" with "Videoradio" label. he played guitar and electronic instruments in various musical bands and at the moment, he works as composer and performer of electronic and electroacoustic music. He has written music for dance performances, theatrical show (in collaboration with national academy of recitation "Silvio D'Amico) and poetry events (such as the international poetry Festival "Palabra en el Mundo"). Some of his compositions were performed at Emufest, (international electroacoustic music festival of "Santa Cecilia", Conservatory of Rome), at "R. Bianchini" music festival, at the MAXXI, national museum of XXI century arts, at the Conservatory of Avellino "D. Cimarosa", at the "Orsini" castle in Avezzano. He studied C programming language with S. Petrarca, working on development of audio softwares and in 2011 he attended as visiting student, "Tempo Reale", a research center situated in Florence. In 2011, he worked as programmer for "N Track, audio software", a small company based in Rome. he is a member of the "Emufest" team. In 2015 he has founded a duo of laptop music called "Frei" recording the

piece "Poetics" for "StudioloLaps Netlabel". Currently he works as editor and writer for a musical webzine called Nucleo Art Zine, he is involved in various musical project concerning electronic music production, while his research topics are focused on the strict relation between acoustic sources and electronic sounds in the electroacoustic music composition.

Weilu Ge is a multimedia composer earning an MM in Computer Music at the Peabody Conservatory, where she studies with McGregor Boyle. She graduated from the Shanghai Conservatory, where she studied with Weiyi Dai and Martin Supper. Weilu's music often involves collaboration with visual artists working in light, video, painting, photography, and other mediums. She hopes to continue expanding her compositional language across multiple disciplines.

David Gedosh is a composer on the faculty of Rose State College, where he directs the Music Engineering and Industry program. His works include acousmatic music, electroacoustic music with live performance, interactive computer music, video, and dance, and have been performed throughout North America and Europe. He has received awards from ASCAP, Bourges, and the Greater Denton Arts Council.

Douglas Geers is a composer who has used technology in nearly all of his works, whether in the compositional process, as part of their sonic realization, or both. He has created concert music, installations, and several large multimedia theater works. Reviewers have described Geers' music as "glitchy... keening... scrabbling... contemplative" (New York Times), "kaleidoscopic" (Washington Post), "fascinating... virtuosic...beautifully eerie" (Montpelier Times-Argus), "Powerful" (Neue Zuercher Zeitung), and have praised its "virtuosic exuberance" (Computer Music Journal) and "shimmering electronic textures" (Village Voice.) Geers completed his doctorate at Columbia University, where he studied with Fred Lerdahl, Tristan Murail, Brad Garton, and Jonathan D. Kramer. He is an Associate Professor of Music Composition at Brooklyn College, a campus of the City University of New York (CUNY). He is Director of the Center for Computer Music at Brooklyn College, and serves on the Ph.D. composition faculty of the CUNY Graduate Center. Additionally, he is Director of the MFA programs in Sonic Arts and Media Scoring at Brooklyn College. For more information, please see www.dgeers.com.

Paolo Geminiani (1960) studied Composition, Electronic Music, Choral Music and Choral Conducting, Band Instrumentation with Azio Corghi, Franco Donatoni, Alessandro Solbiati, Adriano Guarnieri, Alvisé Vidolin, Gyorgy Ligeti, Gerard Grisey, Goffredo Petrassi, Niccolò Castiglioni. He has won and received commendations at various competitions including: Gustav Mahler, Counterpoint International Competition, SuonoSonda, Daegu Contemporary Music Orchestra, Valentino Bucchi

Prize, Florence String Quartet, Pierre Schaeffer, etc. His works performed in Slovenia (ISCM World Music Day), UK (Saint Giles' Cripplegate London), USA (Steinway Hall and Legacy Hall New York, Columbus State University, Isaacs Auditorium Selingrove), Argentina (Auditorium "Juan Victoria"), Brazil (49th Festival Musica Nova "Gilberto Mendes" Ribeirão Preto Brazil), Japan (Hagi Origami Museum), South Korea (ICMF di Deagu) and Italy: MiXXer Musiche del Secolo XX Ferrara 2015, Rebus 2014, SIMC Composers 2014, Chamber Music Festival Lucca, Cluster-Compositori Europei, "Settimana del contemporaneo", Risuonanze, etc. Scores published in Italy by Ut Orpheus, Sconfinate, MAP Editions, Agenda, TEM-Taukay, ArsPublica; CDs edited by RMN Label, Sheva Collections, SuonoSonda, Accademia Pescarese. He actually teaches in Conservatory "N. Piccinni" of Bari (Italy). Info: www.paologeminiani.it

Tyler Gilmore is a composer and electronic musician. He has worked with Cuong Vu, Jenny Hval, Matt Wilson, Ron Miles, Peter Sommer, Ken Filiano, John Fedchock, and many others. Gilmore founded Brooklyn based recording label Not Art Records. He has recorded two albums with his ensemble Ninth and Lincoln, including Static Line. In addition, he has composed for projects with WhoThroughThen, Small Dream Ada, vocalist Clare Wheeler, and Beaker with Alec Harper. He won the 2009 ASCAP/Columbia College Commission in Honor of Hank Jones and won the ASCAP Young Jazz Composer's Award in 2008, 2009, and 2010; and has been a fellow at the Kimmel Harding Nelson Center and Music OMI. His music has been reviewed in DownBeat and performed internationally by groups including Jon Faddis's Chicago Jazz Ensemble, the New England Conservatory Jazz Composer's Orchestra, Bobby Watson and The UMKC Concert Jazz Ensemble, The University of Northern Colorado Jazz Band I, The Playground Ensemble, The Henry Mancini Institute Overture Orchestra, and others. Tyler grew up in rural Wyoming, attended the University of Northern Colorado and the New England Conservatory, and is now based in Brooklyn, NY.

Kevin Gironnay is a French composer of electroacoustic and mixed music, born in 1989. Former sound engineer, he studied composition with Horacio Vaggione in Paris VIII and with Jacopo Baboni Schilingi and Lorenzo Bianchi in Montbeliard Conservatory. He's now studying at Université de Montréal under the direction of Nicolas Bernier. He regularly works with the Ensemble de Musique Interactive and is an active member of the collective of composers Unmapped, dedicated to improvised electroacoustic music. His music has been played throughout Europe, North America and China, and more recently at the Manifeste Festival of IRCAM at Centre Pompidou. He won composition prizes at Shanghai Electronic Music Week and at the CéCo concert in Montreal.

Michael Gogins: "I was born in 1950 in Salt Lake City. My father was an inventor, my mother an artist. I have a

BA in comparative religion from the University of Washington, 1984, where I also studied computer music with John Rahn. In the 1980s, I was in the Columbia Princeton Electronic Music Center's woof user group and concerts. I contribute to Csound, maintain its Windows version and Android app, wrote its algorithmic composition system, and host the New York Csound Users Group. Currently, I'm translating mathematical music theory into compositional algorithms. I'm married to Heidi Rogers."

Argentine composer **Sandra Gonzales** graduated from the Conservatory of Music "Manuel de Falla" with a specialization in Symphonic and Chamber Music, and Senior Lecturer in Music with a specialization in composition. Degree in Electroacoustic Composition by the National University of Quilmes in Argentina, where she obtained a Training Fellowship in Teaching and Research. Participates in the research program "Temporal systems and spatial synthesis at sound art" (Director: Dr. Pablo Di Liscia). Among her teachers, recognized composers stand out such as Carmelo Saitta, Dr. Pablo Di Liscia, Dr. Pablo Cetta and Dr. Rodrigo Sigal. She has composed works for solo instruments, ensembles, orchestra, chamber choir, electroacoustic and mixed media works. Her works was played by Elias Gurevich and Haydée Schwartz, Arditti Quartet and Chryssie Nanou, among others. Her works are released by renowned musicians and presented in prestigious venues in Argentina in major concert series, Brazil "Música de Agora na Bahía (MAB)", Spain Undae! Radio and USA 41st International Computer Music Conference .

Brett Gordon is a Doctoral candidate entering the final year of his PhD at the University of Hull under supervision from Dr. Rob Mackay and Dr. Mark Slater. He is a composer and performer of electroacoustic and acousmatic music that sometimes incorporate visual elements. The use of interactive controllers plays a significant role in both his compositions and performances. His research into the composer, performer and sound material relationship in electroacoustic music is ongoing. He has performed and presented papers at numerous conferences and seminars including ICMC2013 in Perth, Australia, ICMC2015 in Denton, USA, MusLab 2015 in South America, The RMA Conferences 2014 & 2015, IFIMPaC 2014 and iscMME2015 among others.

Annie Gosfield, whom the BBC called "A one woman Hadron collider" lives in New York City and works on the boundaries between notated and improvised music, electronic and acoustic sounds, refined timbres and noise. She composes for others and performs with her own group, taking her music on a path through festivals, factories, clubs, art spaces, and concert halls. Dubbed "A star of the Downtown scene" by the New Yorker magazine, her music is often inspired by the inherent beauty of found sounds, such as machines, destroyed

pianos, warped 78 rpm records and detuned radios. A 2012 fellow at the American Academy in Berlin, and the recipient of the Foundation for Contemporary Arts' "Grants to Artists" award, Gosfield's essays on composition have been published by the New York Times and featured in the book *Arcana II*. Active as an educator, she held the Darius Milhaud Chair at Mills College, and has taught composition at Princeton University, and California Institute of the Arts.

Joel Gressel (b. Cleveland, 1943) received a B.A. from Brandeis University and a Ph.D. in music composition from Princeton University. He studied composition with Martin Boykan and Milton Babbitt, and computer music with Godfrey Winham and J.K. Randall. His computer music has been recorded on the Odyssey and CRI labels. He currently lives in New York, working as a computer programmer, maintaining and extending software that models tax exempt housing bond cash flows.

Ragnar Grippe studied cello at the Royal Academy of Music in Stockholm Musicology at Stockholm University Groupe de Recherches, Musicales in Paris composition, Private studies with Luc Ferrari in Paris, composition Electronic Music at McGill University Montreal Canada composition. Grippe has worked mostly in the electro acoustic field, but also composed music for chamber music ensembles and a piano concerto. Film scores for comedy and drama, modern dance pieces with choreographers such as Carolyn Carlson, Paolo Bortoluzzi and Oscar Araiz. His work has been presented at La Scala Milan bi centennial, Espace Cardin Paris, the Royal Opera in Stockholm and in numerous festivals of contemporary music. Some works Genesis, Swedish National Television with the late video artist Ron Hays Human Confetti based on paintings by the late Uno Svensson presented in Modern Art Museum Malmö Konsthall, Malmö Sweden and Swedish Institute in Paris Omaggio a Picasso La Scala bi centennial Spar choreographed by Carolyn Carlson Espace Cardin, Paris Grippe's electronic music use virtual acoustics as a composition parameter, lending it a vast and deep listening experience. Grippe often uses harmonic material in his compositions, where the pure electronic sounds meet something we recognize. Grippe has lectured at California Institute of the Arts, University of California Santa Barbara, University of California San Diego, San José State University, Royal Music Academy in Stockholm to name a few.

Joshua Groffman (b. 1984) graduated magna cum laude from Cornell University in 2007, where he completed double majors in music and history. While at Cornell, he studied composition with Roberto Sierra and Steven Stucky and piano with Xak Bjerken and Malcolm Bilson. Groffman holds Doctor of Music (2012) and Master of Music (2009) degrees from the Indiana University Jacobs School of Music, where he studied composition with Sven David Sandström, P.Q. Phan,

Claude Baker, Aaron Travers, and Don Freund and computer music with Jeffrey Hass and John Gibson. He is currently Assistant Professor of Music at the University of Pittsburgh at Bradford and has taught previously at Sarah Lawrence College, the John J. Cali School of Music at Montclair State University, and the Jacobs School of Music. A native of New York's Hudson Valley, he is founder of One Quiet Plunge, a group devoted to the promotion and performance of new music in that area.

Joshua Groffman's music draws on experiments in time and form, a background as a performer of rock, jazz, and art music, and a strong sense of the specificity of place. His works have been performed by groups including the American Composers Orchestra, Ensemble Laboratorium, Aspen Contemporary Ensemble, New York New Music Collective, Delaware Valley Chorale, Ars Musica Chorale, Duo 231, the Bard College Vocal Arts Program, Indiana University Contemporary Vocal Ensemble, and the Cornell University Chamber Singers, and selected for performance at the Aspen Music Festival, June in Buffalo, SEAMUS National Conference, Florida State University New Music Festival, Cal State Fullerton New Music Festival, the CUNY POP! Conference, Midwest Composers Symposium, and the 60?60 VoxNovus East Coast Mix. Projects for 2015 2016 include Vertigo Rounds, a multi composer setting of Psalm 119, and Unfinished, a new opera and collaboration with poet Sarah Heady.

gruppoGruppo is a new research collective between Italy and Sweden, the core of which is constituted by Alessandro Perini and Fabio Monni, Italian artists and musicians. Its aim is to produce artworks and performances in the field of multimedia art and contemporary music, both instrumental and electronic, with a professional approach. www.gruppogruppo.org

Nathaniel Haering is an undergraduate composer as well as multi media arts technology student at Western Michigan University. His works have most recently been featured at "Electronic Music Midwest" in Kansas City, "Root Signals" electronic music festival in Jacksonville Florida, "SPLICE institute" in Kalamazoo, and a number of venues throughout the Kalamazoo community.

Susan Haire, from London, has had twenty solo shows; in the majority of them she collaborated with composers. She has also collaborated with numerous poets and some half dozen theatre productions. Haire's shows take the form of installations for specific gallery spaces, usually involving music. Haire lectured at the Kent Institute of Art and Design in Canterbury, the College of Art and Design in Dublin and the School of Art in Limerick. She is President of The London Group, which has a membership of over 90 artists. Dydo and Haire have been creating installations together since 2006. Their work was shown at Borealis 2014, SEAMUS 2015 and NYCEMF 2015. In 2012, they filled Peterborough

Cathedral with 15 installations, in their monumental work "Reflection".

Georg Hajdu was born in 1960. He grew up in Cologne where he obtained diplomas in molecular biology and musical composition from the University of Cologne and the Cologne Musikhochschule. He obtained a Ph.D. in 1994 from UC Berkeley. His list of teachers includes György Ligeti, Krzysztof Meyer, Clarence Barlow, Andrew Imbrie, Jorge Liderman and David Wessel. In 2010 he was composer in residence with the Goethe Institute in Boston as well as visiting professor at Northeastern University, and master minded the first conference entirely dedicated to the Bohlen Pierce scale. He was also involved in a number of large international projects such as CO ME DI A—a European Culture 2007 project focusing on networked music performance and contributed to the installation of the Hochschule's wave field synthesis system in 2011. He currently is professor of multimedia composition at the Hamburg University of Music and Theater.

Researcher and composer **Rob Hamilton** explores the converging spaces between sound, music, and interaction. His creative practice includes mixed reality performance works built within fully rendered, networked game environments, procedural music engines and mobile musical ecosystems. His research focuses on the cognitive implications of sonified musical gesture and motion and the role of perceived space in the creation and enjoyment of sound and music. Dr. Hamilton received his PhD from Stanford University's Center for Computer Research in Music and Acoustics (CCRMA) and currently serves as an Assistant Professor of Music and Media at Rensselaer Polytechnic Institute in the Department of Arts.

Brady Hanson was born 1985 in Helena, Montana. He started his musical ventures at the age of 12 by learning to play classical guitar then later piano and cello. His first ventures in composing were writing contrapuntal melodies for the metal band he was in at 16. Throughout the years he also picked up several more instruments such as the banjo, mandolin, and trumpet. After composing for these various instruments for several years, he decided to seek out a profession in composition. This decision led him to the University of Montana, where he currently studies and also serves as the student president for the UM Composers Club.

Jeffrey Hass composes music for electronics combined with large and small acoustic ensembles, video and dance. His recent work involves design of wireless sensor systems for performers and dancers, and 3D video works. His music, dance and video works have been premiered at International Computer Music Conferences, SEAMUS, NYCEMF, Australasian Computer Music Conference, Pixilerations, Spark Festival, American College Dance Festival and many more. Awards include ASCAP/Rudolph Nissim Award,

National Band Association Competition, Walter Beeler Memorial Award, Lee Ettelson Composer's Award, United States Army Band's Composition Award, Heckscher Orchestral Award, Bogliasco Foundation Fellowship and the Utah Arts Festival Orchestral Commissioning Award. Recordings of his works have been released by the Indiana University Press, SEAMUS, Arizona University Recordings, Albany Records and RIAX Records. His works are published by Magnetic Resonance Music, Ludwig Music Company, Manhattan Beach and MMB Music Publishers.

Christos Hatzis was born in Volos, Greece and received his early music instruction at the Volos branch of the Hellenic Conservatory. He continued his musical studies in the United States, first at the Eastman School of Music (B.M 1976 and M.M 1977) and later at the State University of New York (SUNY) at Buffalo (Ph.D. 1982). He immigrated to Canada in 1982 and became a Canadian citizen in 1985. Hatzis' music is inspired by Christian spirituality, particularly his Byzantine heritage, and the Canadian Inuit culture. In addition to composing and teaching, Hatzis has written extensively about composition and contemporary music. His composition teachers include Morton Feldman, Lejaren Hiller, Włodzimierz Kotonski, Samuel Adler, Russell Peck, Joseph Schwantner and Warren Benson. He is a member of the Canadian Music Centre.

Kristin Hayter (see #000000 (RGB Black)).

Paul Hembree's research and composition activities involve the creation of audio visual software and its incorporation into electroacoustic chamber works, while thematically drawing upon human machine relationships. He explores the perceptual categories of audio visual materials, navigating the space between the organic and the synthetic in a search for uncanny or sublime hybrids. Recent projects include Ouroboros (2014 15), for ensemble and audio visual media, a La Jolla Symphony and Chorus commission, Ikarus Azur (2013), and Light: Frozen and Refracted (2012), premiered by Ensemble Intercontemporain. Hembree's works have been performed at events including IRCAM's ManiFeste, June in Buffalo, the SEAMUS and NIME conferences, the California Electronic Music Exchange, and the New West Electronic Arts and Music Organization festival. Since 2011, Hembree has collaborated with composer Roger Reynolds as a computer music researcher and performer, working alongside Irvine Arditti, Ensemble Signal, and others.

Brian Hernandez is an artist who works with video, electronic music, and writes for large and small acoustic ensembles. His works have been selected for performance across the USA, Europe, China, and Canada, in festivals and conferences such as SEAMUS, WOCMAT, SCI, and Cinesonika, to name a few. He holds a B.A. in philosophy from St Mary's University and an M.A. in music composition, from the University of

North Texas. Currently, he is completing his doctorate in interdisciplinary digital media and performance at the Herberger Institute for Design and the Arts, School of Music, at Arizona State University, Tempe, AZ.

Dillon Henry received his BFA in composition from Carnegie Mellon University, where he studied with Nancy Galbraith and Reza Vali, and received first prize in the undergraduate Orchestral Composition Competition. He received his MM from the University of Michigan, where he studied with Michael Daugherty and Kristin Kuster. His works have been performed by the Carnegie Mellon Philharmonic, the University of Michigan Symphony Orchestra, and the Donald Sinta Quartet, and he has attended such festivals as the European American Musical Alliance in Paris, France, the highSCORE Festival in Pavia, Italy, and the Thailand International Composition Festival in Bangkok, Thailand. He is currently pursuing a DMA at UMKC, where he has studied with Paul Rudy, Zhou Long, Jim Mobberley, and Chen Yi.

Jaimie Lynn Hensley is a band geek and video game junkie who is combining her passions to create music, character voices, and a lot of noise for games, apps, and film. She has a strong interest in adaptive music, soundscapes, and getting unusual and uncharacteristic sounds from musical instruments and other objects. She draws from her background in literature and fine art to connect sound and story.

Jennifer Hill (b. 1993) is a composer and sound artist living and working in Denton, Texas. Her compositions explore the formal and conceptual dichotomy between the individual (event) (self) (isolation) and the whole (ecosystem) (society) (engagement) and examine the construction of /musical impossibilities/ that challenge practiced listening techniques. Hill has had works performed across the United States and has been praised by Zachary Woolfe (New York Times) for a “subtle, ominously hushed” voice and by conductor Christopher Rountree as “angsty and brutal.” Hill also performs regularly with her Denton based projects *~~, E C H O N O M I S T, and Gin Hell while remaining active in the local new music community through the Errant New Music Collective, which she co founded in 2013.

Shelley Hirsch is an award winning, critically acclaimed vocalist, composer, and storyteller whose mostly solo compositions, staged multimedia works, improvisations, radio plays, installations and collaborations have been produced and presented in concert halls, clubs, festivals, theaters, museums, galleries and on radio, film and television on 5 continents. Hirsch can be heard on 70 recordings including her own projects . Hirsch has taught workshops, given seminars and private lessons internationally.

Hailed as an artist possessing “a surprisingly unrelenting physical technique” (The Australian) and “drawing

unbelievably beautiful sonorities from the piano” (2MBS Magazine), Australian pianist and Young Steinway Artist **Jocelyn Ho** has won major piano competitions worldwide, including the first prize in the 2010 Australian National Piano Award, the Kawai Award, prizes at the Bradshaw and Buono International Piano Competition, and has performed at venues such as Radio France, the Sydney Opera House, the Melbourne Recital Centre, New York Symphony Space, Spectrum NYC, the NSW Parliament House, the Victorian Governor’s House, and the Boston Isabella Gardner Museum. Her album “Luminous Sounds,” released by Master Performers, received a five-star review in Fine Music Magazine and was featured in her interview in Limelight. She is a founding member of Sydney Piano Trio. Also a composer-pianist, her compositions have been featured internationally, including in France, Germany, Australia, and the USA. Her most recent works include an art/sound installation with visual artist Nobuho Nagasawa featured at Stony Brook University Faculty Exhibition. As a performing scholar, Jocelyn Ho has published and presented papers at international conferences in the area of performance analysis, embodiment theory, Debussy studies, and mathematics and music. She is currently completing her book on Debussy performing practices, which will be appear in the Springer series. She holds a DMA from Stony Brook University, where her mentors included Gilbert Kalish (piano) and Arthur Haas (historical keyboards). Jocelyn Ho is currently residing in New York, and will commence her position as Assistant Professor of Performance Studies at UCLA in the Fall. You can visit her website at

<http://www.jocelynh.com>.

Elizabeth Hoffman composes in acoustic and computer driven media. She also writes on facets of analysis and representation in electroacoustic and avant garde musics with articles in *The Computer Music Journal*, *Organized Sound*, and *Perspectives of New Music*. Compositional interests include a focus on timbre, texture and spatialization as expressive signifiers. Her music appears on empreintes DIGITALes, NEUMA, Centaur, World Edition, Capstone, Innova, and Everglade labels. Recent reviews cite her “visionary sound collages” (Chain DLK USA, Reviews). Prizes have come from the Bourges, Prix Ars, and Pierre Schaeffer competitions, the Seattle Arts Commission, ICMA, and the Jerome Foundation. She teaches in the Department of Music at NYU. Recent collaborative computer music projects include those with Jane Rigler, Anna Weisling, Marianne Gythfeldt, Andy Kozar, Jay Crone, and Patti Cudd.

Danny Holmes is a composer, sound artist, researcher, software developer, and music educator. Danny holds degrees in classical guitar and electronic music composition. He is currently a candidate for the PhD in Experimental Music and Digital Media at Louisiana State University and an Adjunct Professor of Music Technology and Music Theory at Southern University in Baton Rouge. Danny also works for the LSU Sea Grant College

leading the design and development of mobile applications. Danny has presented work at various conferences including the Texas Music Educator's Association (TMEA), Southeast Music Librarian Association (SEMLA), Society of Electroacoustic Music in the US (SEAMUS), New Instruments for Musical Expression (NIME), and the Sound and Music Computing and International Computer Music Conferences (SMC/ICMC). His major research areas include mobile music, gesture and performance, and music technology in education.

Katie Holmes is a junior guitar performance major at Columbus State University. They have interest in classical guitar, composition, and musical theatre, as well as Spanish and Medieval Studies. Their works have been premiered at the CSU Nightcap Composers' Concerts and the 2015 Composers' Symposium held at Columbus State University.

Hubert Howe was educated at Princeton University, where he studied with J. K. Randall, Godfrey Winham and Milton Babbitt, and from which he received the A.B., M.F.A. and Ph.D. degrees. He was one of the first researchers in computer music, and became Professor of Music and Director of the Electronic Music studios at Queens College of the City University of New York. He also taught at the Juilliard School from 1974 to 1994. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998, 2001 to 2002, and Fall 2007, he was Director of the Aaron Copland School of Music at Queens College. He has been a member of the Society of Composers, Inc. since its founding in 1965 and served on the Executive Committee from 1967 to 1971. He served as President of the U.S. section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days in 1976 in Boston, the first time that festival was ever held in the United States. He has been a member of the American Composers Alliance since 1974 and served as President from 2002 to 2011. He is also a member of the International Computer Music Association, and SEAMUS. In 2009, he founded the New York City Electroacoustic Music Festival, and he continues as Director. In 2013 he became Executive Director of the New York Composers Circle. Recordings of his computer music have been released by Capstone Records (*Overtone Music*, CPS-8678, *Filtered Music*, CPS-8719, and *Temperamental Music and Created Sounds*, CPS- 8771) and Ravello Records (*Clusters*, RR 7817).

Jennifer Eliz Hutt is a musician and composer originally from Baltimore who has been living and working in Paris for 10 years. She writes music for film, documentary and performance and records and plays live around the world with various rock, electronic and world music projects

David Ibbett is a British composer based in Boston,

USA. His music explores a fascinating conflux between the worlds of the classical, contemporary, acoustic and the electronic. By working to fuse key elements from a host of contrasting styles, David aspires to create a form of art music that is rich, diverse, direct and dramatically deep. In 2004, he won a scholarship to attend Clare College Cambridge, studying composition with Giles Swayne and Robin Holloway. He then went on to undertake a Masters and Artist Fellowship at the Guildhall School of Music & Drama with Julian Anderson. He is now in the final year of a Ph.D. from the University of Birmingham with Jonty Harrison and Scott Wilson. Moving to Boston in 2014, he frequently travels between the US and the UK. Over the course of these journeys, David has written works spanning many forms: from traditional ensembles to inter arts collaborations, installations, digital releases and works with live electronics. David's music increasingly reflects a passion for working with electronics, both as a voice and a tool in composition. This fascination began in 2008, when he undertook a residency at the Aldeburgh Music Festival, studying with Jonathan Harvey, composing *Cellosampler* for Olly Coates. The work was later selected for performance at the *Faster Than Sound* festival. From this moment, electronics have been the key to unifying the diverse influences that permeate David's work – allowing sounds to be shaped, juxtaposed and transformed with seamless precision. His Ph.D. research focuses on sampling as a tool for bridging the difficult gap between live, breathing musicians and the software controlled speaker cone of electronic music. David's electroacoustic compositions aim to combine the depth and expression of a live performer with the power, control and rhythmic energy of electronic music. Projects are often collaborative as, to truly explore the sound of an instrument, who better a guide than the instrumentalist. Recent collaborations include *Impulse Imagined* [2010] and *Islands* [2014] for cellist Gregor Riddell, *Branches* [2015] for the Transient Canvas Ensemble, and *Europa* [2015] for flautist Karin de Fleyt.

Ryo Ikeshiro is a London-based musician working in the fields of audiovisual composition, improvisation, interactive installations and theory. Research interests include the use of emergent dynamical and fractal systems in generative works and nonstandard synthesis, glitch/noise/punk aesthetics and new forms of interaction and presentation. He is currently studying for a PhD in studio composition at Goldsmiths College. He has presented work at: venues such as the Southbank Centre and Wilton's Music Hall, London; festivals such as Redsonic, London, Festival di Nuova Musica, Udine, and re:new, Copenhagen; and conferences on Xenakis, Deleuze, noise, computer and visual music. Tracks by his duo ry-om have been featured on Resonance FM and released on Creative Sources Recordings. His orchestral works have been performed by the Britten Sinfonia. As an events organiser, he runs a series entitled A-B-A. He is a visiting tutor and also runs workshops challenging preconceptions about music.

Hiromi Ishii studied composition in Tokyo, electroacoustic music in Dresden and later at City University London where she was conferred her PhD. Her pieces have been presented at music festivals world wide such as Musica Viva Lisbon, MusicAcoustica Beijing, EMF Florida, EMUfest Rome, Cynetart Dresden, Punto y Raya, NYCEMF and broadcast by the WDR, MDR. In 2006 (ZKM grant) and 2013 she was Guest Composer at ZKM Karlsruhe. Her recent works focus on multi channel acousmatic, and visual music for which she compose both music and moving images in parallel. She has a portrait CD from Wergo (Wind Way ARTS 8112 2). Ishii is currently living in cologne giving lectures on visual music for which she also works as a curator.

Carlos Johns-Davila is a composer whose musical interest lies in the recognition of Peruvian aesthetics in the contemporary world. There is little representation of the Peruvian culture amongst North Americans. He believes that Quechua, the Incan language, has dialectic influences in the make up of its folk music which could be used as academic examples in composition pedagogy. Carlos started this mission at the Interlochen Arts Academy where he the continued music composition at Temple University. In efforts to endorse the idea of innovative performances he interned at Bowerbird Inc. and has taken up the position of president at his school's composition association where he revived weekly seminars for composition advancement. His studies in Philadelphia has introduced him to electronic music which has led him to be performed all around the city and New York. Upon completing his degree he wishes to continue his studies outside the United States in order to collaborate with other artists who share the same interests.

Kyle Johnson is a composer, filmmaker and video artist whose creative work is presented internationally. His documentary work has been collected by the Library of Congress and released by Mode Records. He grew up in suburban San Diego. It's not that all the houses looked the same, it's that I could walk in to any one of them and know exactly where all the bathrooms were. His work is collected at www.exceptionallydecent.com.

Jeremie Jones aka Noordwijk is a Montreal based, composer, sound artist and musician, played upright and electric bass for the last 20 years and recorded more than 15 albums with different artists. Some of thoses albums where nominated for Canadian Juno awards and Best experimental album of the year (Bande a` Part Radio Canada, Gamiq). Featured in top charts and received good press reviews. Studied at Montreal University and Quebec Music Conservatory. Presented his music in experimental and electroacoustic festival such as BEAST FEaST 2015 (Birmingham UK), Montreal VideoMusic Festival and many more. Toured over 500 shows in Canada, US, England, Ireland, Scotland, Poland, Slovakia, Hungria, France, Austria, Germany, Italy, Haiti and Central America.

www.noordwijk.com

Jaroslav Kapuscinski is an intermedia artist, composer and pianist whose work has been presented at New York's MoMA; ZKM in Karlsruhe; the Museum of Modern Art, Palais de Tokyo, and Centre Pompidou in Paris; and Reina Sofia Museum in Madrid, among others. He has received numerous awards, including at the UNESCO Film sur l'Art festival in Paris (1992), VideoArt Festival Locarno (1992, 1993), and the Festival of New Cinema and New Media in Montréal (2001). A graduate from Chopin Academy of Music in Warsaw (1987 & 1991) he expanded into multimedia during a residency at the Banff Centre for the Arts in Canada (1988) and through doctoral studies at the University of California, San Diego (1997). Currently, he is Assistant Professor of Composition and directs the Intermedia Performance Lab at Stanford University.

George L. Karst lives in Indianapolis and is a doctoral student at Ball State University. As a polystylist he composes varying works. His opus includes chamber music, works for cathedral organs, small and large choral pieces, chant, music for solo instruments, and electronic music. His works have been featured at the 2015 Society of Composers Conference at University of Florida, the 2015 Ball State 45th Annual Festival of New Music, and at other events. The latter sometimes includes digital audio sculpting of textures. At other times there are algorithms controlling sound synthesis parameters and gestures. In some work he has combined electronic and acoustic voices while blending pitched and non pitched textures. His music attempts to convey varying impressions, including heraldry, solemnity, and meditative ecstasy. On the other hand some of his works demonstrate grotesque themes and horror. A less obvious but important contrasting element is humor. His style has changed with time. His earlier work bore retrospective views of post Wagnerian harmony and its eventual liberation during the time of expressionism. Karst's later music explored retro futurism in the form of the octatonic found in Messiaen's early works. However his most recent work and keyboard improvisations have drifted toward polychordal harmony outside of such modes of limited transposition—sometimes with alternating chords of chromatic and diatonic relationships. Yet another element is the fusion different medieval and non Western melodic shapes with modernist textures. His other activities have included teaching at Ball State University and directing music at St. Matthew Episcopal Church in Indianapolis. From 2006 2012 George worked in the pipe organ building industry.

Brian D. Kelly is an internationally performed and openly queer composer of sound works that are polystylistic and polymedia in nature. Noise, visuals, poetry, and drama are freely combined in creations that evoke a large range of human emotions and natural phenomena. Brian received his Bachelor of Arts in Music Education from

Ottawa University (2011), his Master of Music in Composition from the University of Georgia (2013), and is currently pursuing his DMA in Composition at the University of Colorado Boulder (2017). His music has been featured at conferences such as SEAMUS (2015), Fresh Minds Festival (2015) and MuMe (Sydney, 2013). He has been the recipient of numerous commissions and awards, including the 2014 ATLAS Fellowship, the 2014 University Composers Collective composition award at the University of Utah, and first place in the 2012 Southeastern Composers League graduate student composition competition. Brian's preferred methods of sound and video generation include SuperCollider, MaxMSP, Sibelius, Logic, Reason, and Adobe Premiere. He currently lives in Boulder, CO, United States.

Steven Kemper (www.stevenkemper.com) creates music for acoustic instruments, instruments and computers, musical robots, dance, video, and networked systems. His compositions have been presented at numerous concerts and festivals around the world. In 2010, he won the ICMA 2010 Student Award for Best Submission for Shadows no. 5, part of a collaborative series of pieces for belly dance, electroacoustic music, and RAKS System. Steven's research has been presented at ICMC and KEAMSAC, and published in Organized Sound. He is a co founder of Expressive Machines Musical Instruments, a musical robotics collective, and co designer of Movable Party, a bicycle powered system for interactive electroacoustic music. Steven received a Ph.D. in composition and computer technologies from the University of Virginia and is currently Assistant Professor of music technology and composition in the Music Department at the Mason Gross School of the Arts at Rutgers University.

Howie Kenty, occasionally known by his musical alter-ego, Hwarg, is an award-winning Brooklyn-based composer. His music is stylistically diverse, encompassing ideas from contemporary classical, electronic, rock, sound art, and everything in between, sometimes using visual and theatrical elements. Throughout all of his creations runs the idea that the experience of a piece is more than just listening to the music; he strives for a wholeness of vision and an awareness of environment that attempts to fully draw the audience into his works. Besides regularly premiering his pieces at numerous international forums and venues with amazing performers, helping organize the NYCCEMF and other concerts, teaching, and working with artists like DJ Spooky and Amanda Palmer, Howie plays guitar in the progressive rock band The Benzene Ring. Having recently earned his MA in Composition from the Aaron Copland School of Music, he is currently a Graduate Council Fellow PhD student at Stony Brook University. Check out music and more at <http://hwarg.com>.

Cedric Kiefer works as an artist and designer in Berlin. Together with Julia Laub in 2010 he founded onformative, a design studio specialized in generative art

and design. For him the generative design process presents a new way of thinking and a new approach on how to bring ideas to life in a more effective and efficient way. At the intersection of design, technology and art they develop innovative, cross-media solutions for customers in the domains of culture, economical and education that ranges from data visualizations to interactive installations to experimental generative projects. Driven by curiosity and a love of experimentation they are always in search of new forms of expression. Through interdisciplinary collaborations and working on self-initiated and experimental projects they draw new inspiration and knowledge which they share with others through lectures, publications and workshops.

Composer and pianist **Hanna Kim** (b. 1984) encompasses a wide range of traditional, neo romantic, minimalistic, and improvisational styles for her compositional work. She is the recipient of several awards, including the 2013 Joseph Dorfman Competition Composition Award (Germany), the 2005 Seoul City Choir Award (South Korea), and the 2004 Nanpa Composition Award (South Korea). Ms Kim has also won numerous score calls, and has been asked to compose new works for various instrumentation for concert performances in venues including school concert halls, local concerts and music festivals, and at composition workshops and competitions. Individual musicians and professional ensemble groups for whom she has written include the Khorikos Ensemble (New York), the Hartt School of Music's Foot in the Door contemporary music ensemble and 20/20 Honors chamber ensemble, Charlotte New Music Festival, and CPP Ensemble (resident contemporary ensemble of the Manhattan School of Music). In addition to playing her own solo and chamber works, Kim specializes in the performance of both traditional and contemporary music by composers of diverse styles, including early and modern church music, works composed by colleagues and compositional faculty, as well as piano accompaniment for choral ensembles. Apart from her love of piano performance, Kim has also written several piano instruction books for children, at the publication request of KMS Music Publications (also known as Eumak Segye). A native of South Korea, Kim's early music training included studies in both music and the fine arts. She received her Bachelor of Music Composition from Kyungwon University, South Korea, a Master of Music from the Manhattan School of Music, and the Artist Diploma from the University of Hartford, Hartt School of Music. Her composition teachers include Hae Sung Lee, Soo Jung Shin, Marjorie Merryman, Elizabeth Brown, and David Macbride. Currently Ms Kim has been offered the position of a visiting scholar at Penn State University, Pennsylvania. Her focus of research will be on early mid twentieth century American music. University, Pennsylvania. Her focus of research will be on early mid twentieth century American music.

Ted King-Smith is a composer, educator, and

saxophonist currently based in Kansas City, Missouri. Described as “off beat, jazzy, and? convincing,” He strives to synthesize several different influences, musical and otherwise, into engaging works that emphasize variety and virtuosity. Recent recognition for his music has come from the American Prize and the Washington Idaho Symphony. Ted’s music has been featured at several festivals and conferences across the United States and Canada, the Kauffman Performing Arts Center in Kansas City, and the Florida State University New Music Festival. He holds degrees from the Hartt School of Music, Washington State University, and is currently attending the University of Missouri – Kansas City. His composition teachers include Chen Yi, James Mobberley, Paul Rudy, Scott Blasco, Stephen Gryc, and Ryan Hare; as well as Carrie Koffman and Greg Yasinitsky on saxophone. Ted is also an active member of the Kansas City new music community as a member of Mnemosyne Quartet, an improvisation based ensemble, and the Fusebox New Music collective. Both of these groups have received grant funding from local entities ArtsKC and the Downtown Arts Council for new, conceptual performances in and around the Kansas City area.

Tyler Kline (b. 1991) is an active composer and performer currently based in Tampa, FL. His music has been performed across the United States and internationally in Brazil and Romania. His compositional interests encompass a wide variety of styles and mediums, from acoustic chamber and large ensemble to electronic/electroacoustic works. His works have been presented at various festivals and conferences and by a variety of ensembles, including the Atlantic Music Festival, the International Computer Music Conference, Lexington Philharmonic Orchestra (KY), National Association of Composers/USA Conference, Midwest Regional Tuba Euphonium Conference, National Flute Association Conference, Seattle Metropolitan Chamber Orchestra, and the Southeastern Composers’ League Forum.

Yuriko Hase Kojima was born in Japan in 1962. Completing her studies for B.F.A. in piano in Japan, Yuriko Hase Kojima studied composition in the United States for ten years, and got B.M. from the Boston Conservatory, M.M. and D.M.A. (2000) from Columbia University where she was given the Andrew W. Mellon Fellowships. She studied composition, computer music, theory, aesthetics and philosophy with Tristan Murail, Jonathan Kramer, Fred Lerdahl, Brad Garton, among others. Her works have been selected and presented at the international festivals including the ISCM, the ICMC, the IAWM, and the ACL, performed by the Ensemble Modern, the Pearls Before Swine Experience, the Azure Ensemble, and the New York New Music Ensemble, to name a few. Currently, Dr. Kojima serves as a Professor of Composition at Shobi University, specializing in composition, computer music and music theory. Along with her career as a composer, she conducts researches in music theory and electroacoustic music. She is also

active as the founder and the artistic director of a non profit organization Glovill (www.glovill.jp) aimed to introduce new music to Japan.

Kamil Kosecki is a Polish composer born in 1984. He graduated from the F.Chopin University of Music In Warsaw. He received the Mayor of Kielce Prize, award of the Marshal Office of Kielce and the Scholarship of the Culture Ministry, 4th prize and Special Prize at the ‘Musica Sacra’ competition, finalist at the Z.Herbert Competition and the I.J.Paderewski Competition. He won the Competition for a bugle call of Warsaw district, Wilanów, and Competition for the children’s opera. 1st prize at the: T.Ochlewski Competition, T.Baird Competition, A.Didur Competition. An honourable mention at the: K.Komeda Competition, K.Szymanowski Competition, ‘Garden Music’ Competition. His works have been performed in Poland and abroad. His compositions were performed at numerous concerts and festivals: Noise Floor in Staffordshire UK, Electronic Music Week in Shanghai, Trondheim Symfoniorkester in Norway, Swietokrzyskie Dni Muzyki in Kielce, Gaude Mater in Czestochowa, Festival A. Didura in Sanok, Festival Musica Moderna in Lodz and many others.

Reiner Krämer is a composer, music theorist, teacher, and programmer (or music algorist for short) from Cologne, Germany. He earned a Ph.D. in Music Theory with a related field in Computer Music at the University of North Texas (UNT), U.S.A. Reiner’s dissertation was on “From Darkness, Light” an associate network composition by David Cope. Reiner’s research interests include computational music analysis, interactive music systems, computer music, algorithmic composition, and compositional theory. Reiner currently works as a SIMSSA (Single Interface for Music Score Searching and Analysis) Postdoctoral Fellow at McGill University in Montréal, Québec, Canada, where he leads a research team of doctoral, master’s, and undergraduate students. Reiner is a member of CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology). Reiner has previously taught music technology, and music history courses at Northeastern State University (Tahlequah, OK, U.S.A.), and music theory, new media and music technology courses at the UNT. Also at UNT, Reiner was a researcher at the Hybrid Arts Lab as part of the Initiative for Advanced Research in Technology and the Arts. In a previous life, he played in various rock’n’roll ensembles, and lived in a van while touring throughout the Midwestern and Southern United States.

Luigi Negretti Lanner Graduate at S. Cecilia’s Conservatory of Rome (Italy) in Electronic Music (2003), Cello (1992) and Chamber Music (1995), he’s author of works for orchestra, chamber music, solo music, and electronic. Pupil of David Macculli, he attended Master Classes with Giacomo Manzoni (Scuola di musica di Fiesole, 1993 1998), Franco Donatoni (Accademia Chigiana di Siena, 1996 1997, Centro Musica di Modena, 1997 1999), Chinary Ung and Harvey Sollberger (Round

Top Music Festival for composers, 1998). He wrote some software for music composition which generates music sequences in csound / lilypond code, available for download at sourceforge.net. Under his label "Lanner Edizioni", active between 2005 and 2008, he published a CD together the Italian poet Annalisa Comes, and a CD dedicated to the Italian composer Fausto Razzi. He lives in Rome.

Fernando Laub (Argentina, Austria). Composer and visual artist mainly orientated to avant garde, experimental and electroacoustic music. His work has received several prizes and mentions at many national and international contests. His music also is programmed at numerous festivals and concerts around the globe. In addition to his activity as a musician he produces and exhibits visual and installation works among the international contemporary art circuit. As a performer his most recent activities include a Europe tour where he played a sound art performance interacting with current street sounds in cities like London, Amsterdam and Berlin. With the aim of compiling sonic substance and creating new devices from old industrial scrap, he spent several years living in an abandoned factory reconditioned as a sound laboratory. Besides those post industrial quests he uses to travel around the world documenting sonic and visual material. Combining that stuff with the research of new synthesis methods, his music not only describes pictures, it will transport you to a sort of surreal and Sci Fi scenarios, images that are quite difficult to define. www.flaub.net and www.soundcloud.com/flaub

Damon Lee (b. 1975), composer of instrumental, electro acoustic and audiovisual works, studied at the Eastman School of Music and Cornell University. He received a Chancellor Fellowship from the Alexander von Humboldt Foundation, enabling him to work with Thomas Troge, Sandeep Bhagwati and Wolfgang Rihm. As composer and educator, he has served as artist in residence at the Visby International Centre for Composers; the KlangRaumKrems Minoritenkirche in Krems an der Donau; guest artist at ZKM (The Center for Art and Media Technology) | Institute for Music & Acoustics, Karlsruhe; lecturer in the department of Music Informatics at the University of Music Karlsruhe; and lecturer in the department of Music Technology at the University of Huddersfield, England. His concert, audiovisual, and collaborative works have been presented by leading groups and institutions worldwide, and his sound design works made in collaboration with Lida Abdul have been exhibited extensively, including at dOCUMENTA (13) in Kassel, Germany. Honors and prizes for his artistic and academic activities include: winning Wright State University's Horn Composition Contest; semi finalist in the The American Prize: Orchestra; ASCAP Plus Award (two times); the "Landesgraduiertenförderungspreise," for electroacoustic composition from the state of Baden Württemberg, Germany; the Clinker Foundation Scholarship, Mexico City; ASCAP's Plus award (two times), the Morton Gould

Young Composer Award (two times); the Brian Israel Prize; First Prize from the Americas Vocal Ensemble's choral music competition; First Prize from the Museum in the Community for String Quartet; a German Academic Exchange Scholarship for study in Dresden; the Sage Fellowship for Graduate studies from Cornell University. Adam Lenz is an artist currently based in Hartford, Connecticut. He holds an Artist Diploma in Composition (2015) from the Hartt School of Music, a BM in Composition (2012) from Western Michigan University, and a MA in Music Research (2013) from WMU. His work has been presented in Germany, Romania, Iceland, Mexico, Japan, the UK, The Netherlands, the United States, and online. In 2013 and 2014, Adam was a participant in avant garde director and designer Robert Wilson's Watermill International Summer Program in Water Mill, NY. Since attending Watermill, Adam has worked alongside Wilson as a collaborator and consultant. These projects have included a radio drama *Monsters of Grace II*, which premiered at the Zentrum für Kunst und Medientechnologie (ZKM), and a production of Eugene Ionesco's *Rhinoceros* for the Teatrul National "Marin Sorescu" in Craiova, Romania.

Tania León, (b. Havana, Cuba) is highly regarded as a composer and conductor and recognized for her accomplishments as an educator and advisor to arts organizations. She has been profiled on ABC, CBS, CNN, PBS, Univision, Telemundo, and independent films. A founding member of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co founded the Sonidos de las Américas festivals with the American Composers Orchestra, and is the founder of Composers Now festival in New York City. León has also received Honorary Doctorate Degrees from Colgate University, Oberlin, and SUNY Purchase College, and has served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A Professor at Brooklyn College since 1985 and at the Graduate Center of CUNY, she was named Distinguished Professor of the City University of New York in 2006. In 2010 she was inducted into the American Academy of Arts and Letters. Her honors include the New York Governor's Lifetime Achievement Award, Symphony Space's Access to the Arts, the American Academy of Arts and Letters Award, and the Fromm, Koussevitzky, and Guggenheim Fellowships. In 2012 she received both a Grammy nomination (for "Best Contemporary Classical Composition") and a Latin Grammy nomination (for "Best Classical Contemporary Composition") and in 2013 she was the recipient of the prestigious 2013 ASCAP Victor Herbert Award. Jia Li is a composer who also works as an associate professor at Shanghai Conservatory of Music and a visiting scholar at Stanford University. She has devoted herself to create compositions of electronic music and traditional music, which has produced many works of unexpected and unusual combinations of materials and media. Her works has been performed in Asia, Europe and USA.

Li Qiuxiao is currently a lecturer at the ZheJiang Conservatory of Music. She received a DMA in Central Conservatory of Music. In 2014 she came to United State to study composition as a visiting scholar at University of Missouri of Kansas City. Her works have been presented multiple times in various major music festivals, such as the Central Conservatory of Music Festival, Beijing Modern Music Festival, MUSICACOUSTICA-BEIJING, Root Signals Electronic Music Festival, New Horizons Music Festival, Musica Elecreonica NOVA, Seoul International Computer Music Festival and Audio Art Festival. Her work "Bristle with Anger" was performed in Rutgers, Sate University of New Brunswick in 2009. "The Dancing Shadow" was commissioned by ELECTROACOUSTIC-BEIJING in 2013. Li Qiuxiao creates "Wu song fights the tiger" for Dr. Jun Qian's " East Meets West" recording project and signed to Babel Score—Contemporary music online in 2014. She has got Residency Reward of Kimmel Harding Nelson Center for The Arts in 2015.

Of the Siraya people, **Wuan chin Li (Sandra Tavali)** is a former keyboardist of the classical ensemble "Indulge" and the well know metal band "Chthonic". She is the composer for the TV documentary "Unknown Taiwan" produced by the Discovery Channel. Also, she was the artistic director of the musical "Dark Baroque". Li earned the Master of Music degree in Computer Music from the Peabody Conservatory of the Johns Hopkins University in Baltimore, Maryland, USA. Where she studied Computer Music with Dr. Geoffrey Wright. Li's musical works crossover between classical and fine art, film and documentaries.

<http://sandrawcl.wix.com/demo>

A musician and writer, **Alan Licht's** sound installations have been exhibited in the US and Europe since the mid-1990s. He has lectured widely on sound art, served on faculty in the music/sound department at the Bard College Milton Avery Graduate School of the Arts and curated several sound art exhibitions. Licht has appeared on over 100 recordings that range from indie rock to minimalist composition to free improvisation. As a solo artist, Alan has released eight albums of experimental guitar including 'Sink the Aging Process', 'A New York Minute', and 'Four Years Older'. Current affiliations include Lee Ranaldo and the Dust and "talk rock" band Title TK with Cory Arcangel and Howie Chen. A contributing music editor at BOMB magazine who has written frequently for Artforum, Art Review, Modern Painters, Parkett, and many other publications, he is also the author of Sound Art: Beyond Music, Between Categories (Rizzoli, 2007) and the editor of Will Oldham on Bonnie 'Prince' Billy (Faber & Faber/W.W. Norton, 2012). www.alanlicht.com

Chia I Lin was born on August 24, 1992, in Keelung, Taiwan. She studies a master's degree at National Chiao Tung University and majors in Computer Music instructed by Yu Chung Tseng professor. Her piece of

work «Birdcage» was selected for Taiwan Choral Association in 2014. Her orchestra work «Follow to the ocean» had been chosen and performed in the Jing Chun Lai conductor Master Class. Her piece of work *Gravity* for Electronic Music had been selected for France Taiwan 2014 composition competition and 2015 musicacoustica Beijing. It also had been invited to perform in France for several concerts during February 2015 in France Taiwan 2014 composition competition.

Mei Fang Lin received her Ph.D. in composition from the University of California at Berkeley and her master's degree from the University of Illinois at Urbana Champaign where she also taught as Visiting Assistant Professor of Composition from 2007-2009. From 2002-2005, she lived in France and studied composition with composer Philippe Leroux and participated in the one year computer music course "Cursus de Composition" at IRCAM in Paris on a Frank Huntington Beebe Fellowship and Berkeley's George Ladd Paris Prize. She is currently Associate Professor of Composition at the Texas Tech University. Lin's music has won awards from the Musica Domani International Competition, American Composers Forum, Seoul International Competition for Composers, Fifth House Ensemble Composer Competition, Bourges Competition, Look & Listen Festival, Pierre Schaeffer Competition, SCI/ASCAP Student Commission Competition, Luigi Russolo Competition, Prix SCRIME, NACUSA, Music Taipei Composition Competition etc. Her music has received performances and broadcasts internationally in over 30 countries.

Ying Ting Lin, born in Pingtung, Taiwan, is a composer exploring timbral potentials of both acoustic and electronic music. Her work is often informed by the diverse of articulations of time and space in various domains such as arts, literature and culture, and maybe viewed as a process of transfiguring these into music, providing audience with a contemplative medium. Active as a composer and pianist, Ying Ting's music has been awarded several prizes, including the National Symphony Orchestra of Taiwan competition in 2011, the Taiwan National Ministry of Education Composition Award in 2010, and the Chai Found Chinese Musical Instruments Competition in 2011. Her music has also been played at several international festivals in USA and Asia, including the June in Buffalo Festival, Hong Kong Modern Academy, and New Music Week of Shanghai Conservatory of Music. Ying Ting is currently pursuing her PhD at the State University of New York at Buffalo, where she studies composition with Cort Lippe and Jeffrey Stadelman. Previously, she earned her masters degree studying with Ching wen Chao at National Taiwan Normal University, Taiwan.

Cort Lippe studied composition and computer music with Larry Austin; followed composition seminars with various composers including Boulez, Donatoni, K. Huber, Messiaen, Penderecki, Stockhausen, and Xenakis; spent three years at the Institute of Sonology working with G.M.

Koenig and Paul Berg, three years at Xenakis' studio CEMAMu; and nine years at IRCAM. His compositions have received numerous international prizes, been performed at major festivals worldwide, and are recorded on more than 30 CDs. His research includes more than 35 peer reviewed publications on interactive music, granular sampling, score following, spectral processing, FFT based spatial distribution/delay, acoustic instrument parameter mapping, and instrument design. He has been a long term visiting professor at universities/conservatories in Japan, Denmark, Austria, Greece, and the USA, and since 1994 he has taught in the Department of Music of the University at Buffalo, where he is an associate professor of composition and director of the Lejaren Hiller Computer Music Studios.

Hunter Long is an active Kansas City based composer/performer/producer. Most recently, he was selected as a Charlotte Street Generative Performing Artist fellow, a resident composer in the 2015 Banff Centre Performance Today classic music residency and the 2014 Montreal Contemporary Music Lab. Long's new music organization, Black House Collective, was awarded a Robert Rauschenberg Foundation SEED Grant in 2013. Long founded Black House Collective in 2009, when he was awarded a studio residency with the Charlotte Street Foundation Urban Culture Project, and has served as the artistic director of the collective for the past five years, managing a range of new music projects, including workshops, composition competitions, guest artist programs and stage productions.

Patrick Long, a composer, percussionist and teacher, Patrick Long (b.1968) grew up in Annapolis, Maryland and received degrees in composition from Syracuse University (B.M.) and the Eastman School of Music (M.M., D.M.A.). He has completed over 80 premiered works for orchestra, band, chamber ensembles, soloists, young players, theatre and film. He is best known for his percussion music and for his works that combine live performers with fixed media or interactive electronics. His pieces have been performed in almost all 50 states and throughout Europe and Asia. He is currently Associate Professor of Composition and Music Technology at Susquehanna University in Selinsgrove, Pennsylvania.

Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual

imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space. Mr. Lucier performs, lectures and exhibits his sound installations extensively in the United States, Europe and Asia. He has visited Japan twice: in 1988 he performed at the Abiko Festival, Tokyo, and installed MUSIC ON A LONG THIN WIRE in Kyoto; in 1992 he toured with pianist Aki Takahashi, performing in Kawasaki, Yamaguchi and Yokohama. In 1990-91 he was a guest of the DAAD Künstler Program in Berlin. In January 1992, he performed in Delhi, Madras, and Bombay, and during the summer of that year was guest composer at the Time of Music Festival in Vitaasari, Finland. He regularly contributes articles to books and periodicals. His own book, Chambers, written in collaboration with Douglas Simon, was published by the Wesleyan University Press. In addition, several of his works are available on Cramps (Italy), Disques Montaigne, Source, Mainstream, CBS Odyssey, Nonesuch, and Lovely Music Records. In October, 1994, Wesleyan University honored Alvin Lucier with a five-day festival, ALVIN LUCIER: COLLABORATIONS, for which he composed twelve new works, including THEME, based on a poem by John Ashbery and SKIN, MEAT, BONE, a collaborative theater work with Robert Wilson. In April, 1997, Lucier presented a concert of his works on the MAKING MUSIC SERIES at Carnegie Hall and in October of the same year his most recent sound installation, EMPTY VESSELS, was exhibited at the Donaueschingen Music Festival in Germany. Recently, DIAMONDS for three orchestras was performed under the direction of Petr Kotik at the Prague Spring Festival, 1999. In March 1995, REFLECTIONS/REFLEXIONEN, a bi-lingual edition of Lucier's scores, interviews and writings was published by MusikTexte, Köln.

Minnesota born composer **Grant Luhmann's** works have earned performances by ensembles such as the GRAMMY® winning Parker String Quartet, the Duluth Superior Symphony Orchestra, the Encore Wind Ensemble, and many others. A frequent recipient of state and national honors, he has earned a 2014 BMI Student Composer Award, a 2013 ASCAP Foundation Morton Gould Young Composers Award, three ASCAP finalist designations, and more. In summer 2015, Grant spent a month studying at Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris, learning from some of the world's leading composers, acousticians, programmers, and philosophers while creating a new work. Grant currently attends Indiana University's Jacobs School of Music, pursuing a B.M. in composition with a concentration in oboe performance. Primary teachers include Sven David Sandström, Aaron Travers, Don Freund, and Libby Larsen, and he also studies oboe with Roger Roe and Linda Strommen. His recent commissions include a new tuba concerto for the Brazosport Symphony, a wind band piece for the

Shorewood Wind Band Consortium, a major work for bassoon and string trio for CD release in fall of 2015, and more.

Michael Lukaszuk (b.1989) is a Canadian composer and laptop performer based in Cincinnati, Ohio. He is currently pursuing a DMA in Composition at the University of Cincinnati's College Conservatory of Music where he is in Mara Helmuth's studio. Michael holds degrees in composition from the University of Western Ontario. His music has been played at events such as the Toronto International Electroacoustic Symposium, the New York City Electroacoustic Music Festival, the SEAMUS National Conference, Electronic Music Midwest and New Music Edmonton's Now Hear This Festival of New Music. In 2015, Michael received 1st prize in the SOCAN Foundation's Hugh Le Caine Awards for electroacoustic music. He is currently the director of the Cincinnati Composers Laptop Orchestra Project (CiCLOP).

Hugh Lynch is an electroacoustic composer from Ireland. Recently, he graduated (2015) with a PhD in Music Technology from the Digital Media and Arts Research Centre (DMARC) located at the University of Limerick, Ireland where his research concentrated in the areas of spatial audio, psychoacoustics and multichannel electroacoustic composition. Hugh has presented his research and music works at a number of conferences; Electroacoustic Music Networks conferences (2011) and the International Computer Music Conference (2011, 2013, 2014) and performed music works in concert at the Totally Huge New Music Festival in Perth (2013) and the New York City Electroacoustic Music Festival (2014). Also, his music has been played on Irish national radio RTE's Lyric FM Nova show.

Eric Lyon is a composer and computer music researcher. His work focuses on articulated noise, spatial orchestration and computer chamber music. His software includes FFTease and LyonPotpourri, collections of audio objects written for Max/MSP and Pd. He is the author of "Designing Audio Objects for Max/MSP and Pd", which explicates the process of designing and implementing audio DSP externals. His music has recently been selected for the Giga Hertz prize, MUSLAB, and World Music Days. Lyon has composed for such artists as The Biomuse Trio, Margaret Lancaster, The Noise Quartet, Ensemble mise en, String Noise, The Crash Ensemble, Esther Lamneck, Kathleen Supové, Marianne Gythfeldt, and Seth Parker Woods. Lyon has taught computer music at Keio University, IAMAS, Dartmouth College, Manchester University, and Queen's University Belfast. Currently, he teaches in the School of Performing Arts at Virginia Tech, and is a faculty fellow at the Institute for Creativity, Arts, and Technology.

Joshua Banks Mailman is a theorist, analyst, critic, philosopher, performer, technologist, and composer of

music, teaching at Columbia University, UCSB, NYU, and University of Alabama. He researches form from flux: dynamic form. His writings appear in Perspectives of New Music, Music Theory Spectrum, Music Analysis, Journal of Sonic Studies, Psychology of Music, Music Theory Online, Open Space Magazine, and Leonardo Electronic Almanac. His essay "Improvising Synesthesia" appears in Leonardo Electronic Almanac v.19/3, special issue on Live Visuals. He is co chair of the Analysis of Post 1945 Music Interest Group of the Society for Music Theory. He developed interactive music technologies presented at the 9th Sound and Music Computing Conference (Copenhagen, 2012) and International Conference on Music Perception and Cognition (ICMPC), the European Society for the Cognitive Sciences of Music (ESCOM) (Thessaloniki, Greece, 2012), and the New York City Electroacoustic Music Festival (NYCEMF 2015).

Al Margolis was one of the prime movers in the legendary cassette underground scene of the 1980s (between 1984 and 1991 his Sound Of Pig label released over 300 cassettes of music by the likes of Merzbow, Costes, Amy Denio, John Hudak and Jim O'Rourke) and is the eminence grise behind twenty years of music under the name If, Bwana. He is the man behind the Pogus label, as well as label manager for Deep Listening, XI Records, and Mutable Music. He has recorded and/or performed with Pauline Oliveros, Lone, Joan Osborne, Adam Bohman, Ellen Christi, Fred Lonberg-Holm, Jane Scarpantoni, Ulrich Krieger, David First, Dave Prescott, Hal McGee, Sarah Weaver, Hudson Valley Soundpainting Ensemble, and Amoeba (Raft) Boy, among others.

Francesc Martí is a mathematician, computer scientist, composer, sound and digital media artist born in Barcelona and currently living in the UK. He has a bachelor's degree in Mathematics from the Autonomous University of Barcelona, and two master's degrees, one from the Pompeu Fabra University in Digital Arts, and the other in Free Software from the Open University of Catalonia. He also obtained a scholarship for furthering his studies in Music Technology at IRCAM (Paris). Simultaneously, he studied music at the Conservatory of Sabadell, where he obtained the Professional Title of Piano with honours. In 2014 he starts his project "Granular synthesis video", with which he has already participated in more than 30 exhibitions and concerts around the world, including China, Brazil, USA, UK, Russia, The Netherlands, Spain, France, Ireland, Germany, Colombia, Mexico and Italy.

Patricia Martinez (Argentina) is composer, improviser, pianist, interdisciplinary artist and researcher. Her works has emerged, in part, from an experimental process of 'stripping down,' which involves a degree of risk taking, in that the resulting piece is left somewhat vulnerable in terms of its expressive identity. She conducted experimental ensembles for about twenty years. She has

a Doctoral and Master degree in Music Composition (Stanford University) and she completed the annual course in Computer Music (Ircam). Her works won prizes such as the Argentinean Government's artist life grant; Casa de las Américas (Cuba); International Young Composers' Meeting (Apeldoorn); Ibermúsicas/Iberescena; Diffusion; GMEB; Pierre Schaeffer; American Prize; Deutsche Gesellschaft; Argentine Society of Music Authors and Composers; Juan C. Paz; TRINAC/TRIME. She received fellowships and commissions from: VCCA/UNESCO Aschberg; Yvar Mikhashoff Trust for New Music Foundation; Bang on a Can Music Festival; International Music Theatre Competition / Staatstheater/ Internationales Musikinstitut Darmstadt (IMD); FNA; SU; UNQ; Luigi Russolo; Antorchas Foundation; General San Martin Theatre; American Composers Forum; CESARE; Culture Fund BA; Experimental Center of The Colón Theater. Many ensembles performed her works: Arditti and The Jack Quartet, Surplus, Seth Josel trio, C2, ACME, SFSounds, Cepromusic; Compañía Oblicua. Her works were performed in Europe, North, Central, Latin America and South Africa. www.patriciamartinez.com.ar

Dariusz Mazurowski is a Polish electroacoustic music composer born and residing in Gdansk. While the majority of his compositional activity has focused on electronic / acousmatic works, he has also composed instrumental music in conjunction with electronics and improvised electroacoustic music. His works combine traditional analog instruments with the sonic potential of digital technology and computers, concrete sounds and samples. His compositional approach is dynamic in that it involves live electronics and live sound diffusion across multi-speaker systems. Dariusz Mazurowski employs a complicated system of digital, analog, and sometimes even homemade sound generators in both fixed and improvised presentations of his music. Mazurowski's music has been broadcast all over the world, performed at festivals and other events in Europe, South America, North America, and Asia. Recent performances / exhibitions include : Audio Art (Krakow 2012 / 2013 / 2014 / 2015), MUSICACOUSTICA (Beijing 2012), Resonance (Krakow 2013), ohrenhoch der Geräuschladen (a sound gallery in Berlin, 2012 and 2014), Echofluxx14 (Prague 2014), LEMESG (Saint Petersburg 2014), Music for No Tape / ERARTA (Saint Petersburg 2014), ICMC / SMC (Athens 2014), Cross-Art 2015, CIME (Lisbon), MUSLAB 2015 (Buenos Aires), New Music in the Old Town Hall (Gdansk 2015). Website: <http://deemstudio.com/>

Stefan Meditz was born 1970, raised in Vienna/Austria, son of a conductor and a violinist, and graduated from Staedelschule Art School, Frankfurt/Germany (Film class Prof. Peter Kubelka), Student at Cooper Union, NYC, lives and works in Frankfurt/Germany.

Augusto Meijer (1988) is an electronic music composer from the Netherlands. He obtained a Master of Music

degree at the Utrecht School of the Arts, after successfully completing the European Media Master of Arts degree. During these studies, he focused strongly on electroacoustic music, and composition techniques. His compositions are presented at various international venues, including the San Francisco Tape Music Festival, International Computer Music Conferences, and many more. He collaborates with other disciplines, i.e. light artists/instrumentalists, creating multidisciplinary art projects in which his recognizable electroacoustic sound creations play a key roll. His work is strongly and inevitably based on personal experiences and fascinations.

Dr. Brad Meyer (www.BradMeyer.com) is a percussion artist and composer with an extensive and diverse teaching background. Currently, Brad is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX) where he directs the percussion ensemble, steel band ("Jacks of Steel"), and marching band percussion section. He also teaches the private percussion lessons and percussion methods course at SFA. Dr. Meyer was recently the Visiting Instructor of Music in Percussion/Percussion Ensemble Director at Centre College (Danville, KY) and the Adjunct Professor of Percussion at Tennessee Technological University (Cookeville, TN) during the fall of 2011. Brad recently taught as a percussion faculty member at the Interlochen Arts Camp. Dr. Meyer frequently tours to universities and high schools throughout Southern and Midwestern states presenting recitals, workshops, and clinics on topics such as electro acoustic percussion, contemporary marimba, concert snare drum, marching percussion, and world music. Brad is a member of the Percussive Arts Society's Technology Committee and Health and Wellness Committee. He is currently the Secretary for the TX Chapter of PAS and was the Vice President of the Kentucky Chapter of PAS (2011 2013). Brad completed his Doctorate of Music in Percussion Performance and Pedagogy of Music Theory Certificate in the Spring of 2011 under James Campbell at the University of Kentucky, where he also graduated Summa Cum Laude with a Bachelor's Degree in Music Performance in 2006. Brad is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Stick and Mallets, Evans Drumheads, and Tycoon Percussion.

Jeffrey J. Meyer is the Director of Bands at Sul Ross State University, where he teaches Music Theory and Ear Training in addition to applied brass study. He previously served on the faculties of El Paso Community College, University of Guam, Cleveland Institute of Music, and the ISMEV in Veracruz, Mexico. He received a Bachelor of Music from the Eastman School of Music in Tuba Performance and Literature. He continued his studies in music, earning a Master of Music in Instrumental Conducting and Tuba Performance from Kent State University in 2006 and a Doctor of Musical Arts degree from the Cleveland Institute of Music in 2010. In 2011 he completed a residency in electronic music composition and production at CMMAS in Morelia,

Michoacán, Mexico. His composition, *Metro Chapultepec*: for flute/piccolo and electronics, was premiered at the 2015 New York City Electroacoustic Music Festival by Dr. Mary Elizabeth Thompson. He has contributed several articles and compositions to the International Tuba Euphonium Association Journal. His composition teachers include Todd Coleman, Ken Eberhard, Matt Barber, and Thomas Janson.

In June of 2013, **Caroline L. Miller** embarked on a research expedition in the Philippine Sea, sailing from Taiwan to the Republic of Palau as part of an oceanographic science party. The class politics of ship life, hours of physical labor in the tropical humidity, and exploring the deck alone at night fundamentally changed her attitudes toward music and life. Since that time, much of C.L.M.'s research has been devoted to the social and political study of aesthetics, biomusic, and kinesthetic and tactile models of composition. Since 2012, she has organized and curated annual concerts at the Birch Aquarium at Scripps Institution of Oceanography. C.L.M.'s music has appeared internationally. She has recently enjoyed performances by WasteLAND, Wild Rumpus Ensemble, members of the Lyris Quartet, and the Inoo Kallay Duo; and her works have appeared at SEAMUS, SoundSCAPE, Studio 300 Digital Art and Music festival, Electroacoustic Barn Dance, Electronic Music Midwest, Fresh Minds Festival, and UCSD's own Springfest. Elliptic for percussion, piano and electronics is published on populist records. C.L.M. recently began the Ph.D. program in music composition at UC San Diego, after completing the master's degree at UCSD in June 2014. Her internal committee consists of Katharina Rosenberger, Miller Puckette, and Amy Cimini.

Dennis Miller received his Doctorate in Music Composition from Columbia University and is currently on the Music faculty of Northeastern University in Boston. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the New England Film and Video Festival. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art of the Digital Age* (Thames and Hudson). Miller's music and artworks are available at www.dennismiller.neu.edu.

Jason H. Mitchell is a classically trained guitarist and a composer of instrumental and electro acoustic music. Currently based in upstate New York, he grew up on the lower Rio Grande, where the rich cultural heritage of the Texas Mexico border region influences much of his music. Jason graduated from the University of Illinois at Urbana Champaign and his music has been played

throughout the United States, the Philippines, and Europe. For more information, please visit www.jholtmusic.com.

Takashi Miyamoto was born in Japan in 1992. He graduated in computer music with the Arima Award from Kunitachi College of Music, and is currently studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai in the master course of Sonology Department, Kunitachi College of Music. He won the ICMC 2015 and the third place at EMW 2015 (The Shanghai Conservatory of Music International Electronic Music Week 2015).

Akio Mokuno is an electroacoustic music composer, audio engineer, singer songwriter, noise bassist and multimedia performer. After exploring psychedelic/new wave bands in Nagoya, Akio moved to New York, in 1994, and joined the post no wave/noise band Electoputas, as a bass and voice performer. Inspired by musique concrète (concrete music) and electronic music, in the late 1990s, Akio started improvising a sampler (Yamaha SU10 + Akai S2000) using an optical MIDI controller. He has performed with a number of renowned free jazz/experimental musicians and visual artists, including Damo Suzuki, Sabir Marteen, Tatsuya Yoshida (Ruins), Frank Marino, 99 Hooker (Rev.99), Ron Anderson, Chris Forsyth, Kenta Nagai, Maria Chavez, Angie Eng, and Benton C Bainbridge. Akio earned a BFA (Sonic Arts) from the City College of New York and an MFA (Performance and Interactive Media Arts) from Brooklyn College. He studied under Paul Kozel, John Jannone, David Grubbs, Douglas Geers, Vito Acconci, and Morton Subotnick. Currently, he is enrolled in the Master of Music Program for Music Composition at Brooklyn College, CUNY. He was the commissioned artist for the 13th Biennial Arts and Technology Symposium at Connecticut College (2012). His composition, *Mullaly Park 9/10*, was selected for the New York City Electroacoustic Music Festival (2014) and received the Max Mathews Award for Excellence in Sonic Arts from the Conservatory of Music as well.

Marco Molteni (Italy – 1962) studied composition with L.Chailly and G.Giuliano at the Conservatory of Music of Milan; electronic music with R.Sinigaglia. He attended several perfecting courses like : Accademia Chigiana / MC2 Musique Contemporaine (F.Donatoni); Atelier de Recherche Instrumental IRCAM Paris; Darmstadt Ferienkurse. His music has been rewarded and recognized in important international concourses (Gaudeamus Music week Concorso Internazionale "Casella" Siena – Conc. Internazionale G. d'Arezzo ecc.) and played in several places like IRCAM, Chigiana Novità Siena, Festival Antidogma Torino, Ferienkurse fur Neue Musik Darmstadt, Gaudeamus Musik Week Amsterdam, Internat. Review of Composers Belgrade ecc. His music has been broadcasted by Radio France, RAI, ABC Sidney, CBC Toronto and it has been published by BMG Ricordi, Arspubblica.

Úna Monaghan is a harper, composer, and sound artist from Belfast, interested in combining traditional Irish music practices with live electronics. Her recent work has merged traditional music with bronze sculpture, sound art and movement sensors. Úna is co founder of Quiet Music Night, an evening dedicated to performing quiet music of all genres, especially new and experimental music. She graduated from Cambridge University in 2005 with a degree in Astrophysics and in 2014 completed a PhD at the Sonic Arts Research Centre, Belfast, on new technologies and experimental practices in contemporary Irish traditional music. In 2012 she directed *Owenvarragh*, a new realization of a John Cage score, and in July 2013 was selected as a Future Music Performance Fellow with violinist Mari Kimura at the Atlantic Music Festival, Maine, USA. Úna also works as a sound engineer specializing in Irish traditional music and experimental, live electronic and multichannel music, a role in which she travels worldwide. Úna was Artist in Residence at the Centre Culturel Irlandais, Paris in Spring 2015, and in 2016 is Artist in Residence at The Institute for the Public Life of Arts and Ideas (IPLAI) in Montréal.

Ted Moore is a composer, sound designer, and educator living in Minneapolis. His work has been reviewed as “an impressive achievement both artistically and technically” (Jay Gabler, *VitaMN*), “wonderfully creepy” (Matthew Everett, *TC Daily Planet*), and “epic” (Rob Hubbard, *Pioneer Press*). Moore’s work focuses on live electronic processing with live performers using the programming language SuperCollider. His music has been performed by the International Contemporary Ensemble, Spektral Quartet, Yarn/Wire, AVIDduo, Firebird Ensemble, Renegade Ensemble, and the Enkidu Quartet, and has been performed across the country including Fredericksburg, VA (Electroacoustic Barn Dance); Berkeley, CA (Festival of Contemporary Music); Chicago, IL (Access Contemporary Music); Kirksville, MO (New Horizons Music Festival); Champaign-Urbana, IL (NASA); Denton, TX (Univ. of North Texas); Lubbock, TX (Texas Tech Univ.); Minneapolis, MN (Cedar Cultural Center, The Southern Theater); Decorah, IA (Luther College); and Richmond, KY (Eastern Kentucky Univ.). Moore has been Composer-in-Residence at Kimmel Harding Nelson Center for the Arts (Nebraska City), and has been featured as a sound installation artist by the St. Paul Public Library, TC Make, and notably at the Northern Spark Festival in Minneapolis. He is also one half of Binary Canary, a woodwinds-laptop improvisation duo (www.binarycanarymusic.com). Contact him at www.tedmooremusic.com.

Jeff Morris has presented live sampling improvisations, compositions, and interactive installations in venues ranging from the Triennale museum in Milan and Onassis Cultural Center in Athens to the Lyndon B. Johnson Presidential Library and Museum, from an undeveloped plot of land in Connecticut to the last jook joint in Mississippi. Jeff Morris creates experiences that

engage audiences’ minds with their surroundings. He has presented work in the Triennale Museum (Milan), Onassis Cultural Center (Athens), D 22 (home of Beijing’s avant garde music scene), International Symposium on Electronic Art (Vancouver, Canada), the Lyndon B. Johnson Presidential Library and Museum (Austin), and the Chicago Architecture Foundation’s “Open House Chicago.” His genre bending interdisciplinary work has won awards in the “Music in Architecture” International Symposium (Austin), the Un“Cage”d Toy Piano Competition (NYC), and the “Radio Killed the Video Star” Competition for radio based performance art (NYC). Writings about his works and their aesthetics have been presented at the International Computer Music Conference, Generative Art International Conference, and Computer Art Congress and are published by *Leonardo Music Journal*, Springer, and IGI Global. He curates the Fresh Minds Festival of audiovisual art from all over the world and directs the Performance Technology program at Texas A&M University (a Carnegie Tier One Research University and member of the elite Association of American Universities).

Hibiki Mukai was born in 1993 in Shizuoka, Japan. He has studied composition with Midori Okubo, Shiroto Aizawa, and currently studies at the Toho Gakuen School of Music under Professor of composition Masahiro Ishijima and Takayuki Rai. His reputation stands high at school, and he was awarded scholarships from the Meiji Yasuda Life Insurance Company and the Toho Gakuen.

Roberto Musanti, born in Cagliari (Italy) in 1964, teacher of IT, electronic, computer music and multimedia; Electronic musician and media artist, graduated in Electronic music but mainly self taught, it is taken care of computer music and media art from the first eighties, currently teaches multimedia programming at the school of music of Sassari. He has made concerts, performances and installations in Alghero (Italian Chapter of ACM SIGCHI), Amsterdam (Galleria “Opera Nuda”), Barcelona (Festival “Zeppelin” – CCCB), Brasilia (“UVM Symposium”), Cagliari (Festivals “Kontakte”, “Music in touch”, “Polartist”), Lisbon (Festival “Musica Viva”), Marseilles (Festival “Electronicità”), Naples (Festival “Evenienze – Konsequenz”), Rome (“Decennale CEMAT”, Festival “Saturazioni”, “EMUFest” 2010 2012 2013), Sao Paulo (“Hypersonica” 2012, “File” Festival” 2013, “File Festival 2015”), Timisoara (Festival “Simultan” #6 #7 #8 2013), Ljubljana (“Video Evening #4? – Photon Gallery), Lviv (“ MediaDepo”).

Maria Mykolenko is active as a sound artist, composer and violinist in New York City, southern New England and the upper Midwest. She holds an M.A. in composition from the Aaron Copland School at Queens College and and MFA in music/sound from Bard College. She is in the process of completing the requirements towards the Artist Diploma in Composition at the Hartt

School of Music. Her composition teachers have included, Jonathan Kramer, Hubert Howe, Maryanne Amacher, Brenda Hutchinson, David Macbride, Robert Carl, Ken Steen, David Behrman and John McGuire. She studied violin with Dorothy Delay and chamber music with Robert Koch. Her interests include electroacoustic music, chamber music, choral music and political sound art. She has worked as an instrumental teacher, chamber music and orchestral coach as well as a curator.

Kayoko Nakamura is a composer, music performer and filmmaker, based in New York City. She has explored her world from classical to electronic music since an early age. She has long performed music through the piano, synthesizer, electric organ, and pipe organ, and lately she has taken up the Theremin and the Matryomin. Her music compositions are performed in New York and Japan. She has also composed music and sound for films and for her own films as well. She has received the Telly Award and CINE Golden Eagle Award for her short film.

Dafna Naphtali is a composer/performer singer/instrumentalist/electronic musician from an eclectic musical background (jazz, classical, rock, near eastern music). Since the mid '90's she composes/performs experimental, interactive electro acoustic music using her custom Max/MSP programming for live sound processing of voice and other instruments, as well as multi channel audio works. As a performer, she also interprets the work of Cage, Stockhausen and contemporary composers. Commissions and awards include: NY Foundation for the Arts ('01 and '13), NY State Council on the Arts, Meet the Composer, Experimental TV Center, American Composers Forum ('99, '09), Brecht Forum, Franklin Furnace, American Music Center and Foundation for Contemporary Arts, and awarded residencies at STEIM (Holland), Music OMI, Djerassi and Create @iEAR (Rensselaer Polytechnical Inst.) Dafna Naphtali has collaborated and performed with well regarded musicians in the US, Europe, Israel, Russia and India, including Lukas Ligeti, David First, Shelley Hirsch, Joshua Fried, Ras Moshe, Alex Waterman, Kathleen Supove', Gisburg, Hans Tammen, classical Indian vocalist Vidya Shah, the late sarodist Stephen James, among others. She co led the digital chamber punk ensemble, What is it Like to be a Bat? with Kitty Brazelton (<http://www.whatbat.org>) '97 -'05 and continuing. Dafna has performed at festivals/venues in the U.S., Europe, Israel, Canada, Africa, Australia/New Zealand, Russia. She teaches /gives workshops at universities in the US and in Europe (New York Univ., New School, Brooklyn College, Bloomfield College, Bard College, Columbia Univ., U. Miami, Pratt Institute, U. Mass, U. Nijmegen and Institute of Sonology in Holland, Hochschule fu'r Musik und Theater in Hamburg among others). At NYU, she teaches Electronic Music Performance and the Laptop orchestra. She teaches/programs/consults about Max/MSP since 1995, having done sound design and/or

programming work for the projects of Jin Hi Kim, Pamela Z, Phoebe Legere, Fred Frith, Jim Staley, Henry Threadgill, Steve Coleman, Chico Freeman and others. Her compositions have been performed by pianist Kathleen Supove', flutist Margaret Lancaster, Magic Names vocal sextet and others. Recordings: Chatter Blip (Acheulian Handaxe, w/Chuck Bettis), Mechanique(s) (Acheulian Handaxe, w/Hans Tammen, Martin Speicher), What is it Like to be a Bat? (Tzadik/Oracles '03 -'04 Stars, All Music Guide) with Kitty Brazelton. Danny Tunick).

Boris Nazarov is an underground electronic producer/musician and noise maker, head of one of the well respected Russian electronic label Citadel records, he started his musical career more than 20 years ago. He is a successful remixer of the top Russian performers and wrote music for several television films and advertisements for famous international brands like Head and Shoulders and Wrigley. He also played several hundred concerts with his music band Moscow Grooves Institute (electro) and opened concerts for such projects as Massive Attack and Dave Gahan. In addition to working with prominent musicians such as Pete Dinklage (Bjork) and Tony Levin (King Crimson, Peter Gabriel) he participated in countless musical projects in various capacities, including Russia's first stadium concert in Live Surround format. These days he is exploring boundaries of an electroacoustic music and it's great potential to perform it live. Moscow Grooves Institute Soundcloud link: <https://soundcloud.com/moscowgroovesinstitute>.

Annelie Nederberg is a Swedish composer and performer currently based in the UK where she is pursuing an AHRC funded PhD in Musical Composition at University of Surrey. Her research is focusing on corporeality in electronic music and explores the role of the body and a fluid self in music creation and performance. Because of her approach to music as movement, Annelie has a passion for the performing arts and composes for contemporary dance and drama as well as acousmatic music, music for film and sound installations. She also performs with her gestural feedback instrument and other sounding objects and subjects. Her work has been represented at ICMC, iFIMPaC, INTER/actions, SSSP, NYCEMF and at concerts and performances nationally and internationally. In 2014-15 she was touring internationally with her solo performance Seeress in collaboration with live video artist Brian Curson of alKamie. She has been awarded numerous scholarships and grants and is a member of the Swedish Society of Composers and SEAMS, the Swedish Electroacoustic Music Society.

Ai Negishi was born in Japan in 1993. She is currently studying composition and computer music with Takayuki Rai, Kiyoshi Furukawa and Shintaro Imai at Sonology Department, Kunitachi College of Music in Tokyo.

Phill Niblock (born 2 October 1933, in Anderson, Indiana) is a composer, filmmaker, videographer, and director of Experimental Intermedia, a foundation for avant-garde music based in New York with a parallel branch in Ghent, Belgium. Niblock's first musical compositions date from 1968. Unusually, even among the avant-garde composers of his generation, he has no formal musical training. He cites the musical activities of New York in the 1960s (and occasional memorable performances, such as the premiere of Morton Feldman's Durations pieces) as a stimulus. All his compositions are worked out intuitively rather than systematically. His early works were all done with tape, overdubbing unprocessed recordings of precisely tuned long tones played on traditional instruments in four, eight, or sixteen tracks. Since the late 1990s his music has been created with computer technology, notably with Pro Tools on a Macintosh computer. His later works are correspondingly more dense in texture, sometimes involving as many as forty tracks. Niblock's music is an exploration of sound textures created by multiple tones in very dense, often atonal tunings (generally microtonal in conception) performed in long durations. The layering of long tones only very slightly distinct in pitch creates a multitude of beats and generates complex overtone patterns and other fascinating psychoacoustic effects. The combination of apparently static surface textures and extremely active harmonic movement generates a highly original music that, while having things in common with early drone-based Minimalism, is utterly distinct in sound and technique. Niblock's work continues to influence a generation of musicians, especially younger players from a variety of musical genres. Phill Niblock's music is available on the XI, Moikai, Mode Records, and Touch labels. A double-sided DVD of films and music, lasting nearly four hours, is available on the Extreme label.

Composer, violinist, and computer music researcher, **Charles Nichols** explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance and video. His research includes motion capture for musical performance, telematic performance, data sonification, and haptic musical instrument design. He teaches Composition and Computer Music at Virginia Tech, and is a faculty affiliate of the Institute for Creativity Arts and Technology. He has earned degrees from Eastman, Yale, and Stanford, and previously taught at the University of Montana, where he directed the Mountain Electroacoustic Laptop Ensemble and Composers Workshop Pierrot Ensemble. He has conducted haptic musical instrument research as a visiting scholar at the Sonic Arts Research Centre at Queen's University Belfast, taught computer music workshops at the Banff Centre, Charlotte New Music Festival, and the University of Rome, and composed as a resident at the Ucross and Brush Creek artist retreats. His recent premieres include *Il Prete Rosso*, for amplified violin, motion sensor, and computer, that controls audio effects with a wireless motion sensor on the bow hand of

the violinist, *Sound of Rivers: Stone Drum*, a multimedia collaboration, with sonified data, electric violin, and computer music, accompanying narrated poetry, dance, animation, and processed video, based on scientific research into the sound of rivers, and *Nicolo, Jimi, and John*, a three movement concerto, for amplified viola, orchestra, and computer, inspired by the virtuosity of Paganini, Hendrix, and Coltrane

Confronting the immediacy of life, the compositions of *John Nichols III* have been described by listeners as "cosmic," "seismic," and "tectonic." His compositions are internationally recognized with awards such as the Grand Luigi Russolo Prize & 1st Luigi Russolo Prize (2014, France, Spain), First Prize in the 2014 ASCAP/SEAMUS Student Composer Commission Competition (USA), First Prize Absolute in the International Composition Competition "Città di Udine" (2014, Italy), and First Prize in the WOCMAT International Phil Winsor Composers Awards (2013, Taiwan). The winner of the 2013 Conlon Music Prize for Disklavier Plus (Netherlands), Nichols is engaged in a new composition for computer controlled acoustic piano (Disklavier) and electroacoustic sounds at the Virginia Center for the Creative Arts. Most recently, his composition "Amovi Alaan" was selected as a Finalist for the Exhibitronic #5 event in Strasbourg, France and will be pressed to vinyl (2015). Nichols has also received recognition from Prix Destellos (Argentina), *Métamorphoses* (Belgium), and the Morton Gould ASCAP Young Composer Competition (USA). His compositions are published on *Musique & Recherches* (Belgium), *SEAMUS* (USA), *Monochrome Vision* (Russia), and *ABLAZE Records* (USA/Australia). He is currently completing his doctorate at the University of Illinois, Urbana Champaign, where he won the Fourteenth Annual 21st Century Piano Commission Competition.

Tonalli Rufino Nakamura is a Mexican composer born in 1991, has taken classes with composers like, Hebert Vázquez, German Romero, Kevin Patton, Ken Ueno and Ricardo Climent, member of Andamio colectivo who has premiered pieces in Mexico and South America, Third place winner of the composition contest in the international festival of contemporary music VI of Morelia in 2010, Worked as a composer in several dance companies, Composer of the video-game company Fugitive Pixel in 2011- 2012 launching two videogames for iOS, Internship of " Visiones Sonoras 2012 and 2013 " and worker at CMMAS (Centro mexicano para la musica y las nuevas tecnologías/Mexican Center for music and new technologies).

Giorgio Nottoli (composer, born 1945 in Cesena, Italy) he was Professor of Electronic Music at the Conservatory of Rome "Santa Cecilia" until 2013. He currently teaches electroacoustic composition at the University of Rome "Tor Vergata". The major part of his works are realized by means of electro acoustic media both for synthesis and processing of sound. The objective is to make timbre the main musical parameter

and a "construction unit" through the control of sound microstructure. In the works for instruments and live electronics, the aim of Giorgio Nottoli is to extend the sonority of the acoustic instruments by means of complex real time sound processing. He has designed both analog and digital musical systems in conjunction with various universities and research centers. In 2008, Giorgio Nottoli founded the Electro acoustic Music Festival (EMUfest) of the Conservatory "S.Cecilia" of Rome. Actually, he direct, along with Giovanni Costantini, the new event "Spring time Study Concerts" at the University of Rome "Tor Vergata".

The Dutch-born flutist-composer **Wil Offermans** is known as an acclaimed expert on promoting the extended flute techniques to a wider audience through his compositions, concerts, workshops, courses and website [forthecontemporaryflutist.com](http://www.wiloffermans.com/en/index.html). He broadened his creative and contemporary approach during his tours around the world, especially to Asia and Japan. His compositions have been performed by distinguished flutists and flute ensembles around the world.
<http://www.wiloffermans.com/en/index.html>.

João Pedro Oliveira studied organ performance, composition and architecture in Lisbon. He completed a PhD in Composition at Stony Brook University. His music includes one chamber opera, several orchestral composition, a Requiem, 3 string quartets, chamber music, solo instrumental music, electroacoustic music and experimental video. He has received numerous prizes and awards, including three Prizes at Bourges Electroacoustic Music Competition, the prestigious Magisterium Prize in the same competition, the Giga Hertz Special Award, 1st Prize in Metamorphoses competition, 1st Prize in Yamaha Visiones Sonoras Competition, 1st Prize in Musica Nova competition, etc.. He is Professor at Federal University of Minas Gerais (Brazil) and Aveiro University (Portugal) and teaches composition, electroacoustic music and analysis. He published several articles in journals, and has written a book about analysis and 20th century music theory.

Konstantina Orlandatou (*1980) studied composition, music theory and piano at the Conservatory of Athens (Greece) Nikos Skalkotas (graduated in 2005). She studied multimedia composition with Prof. Dr. Georg Hadju at the University of Music and Theatre in Hamburg (M.A. in 2009). In 2014 she completed her doctoral dissertation with the title "Synaesthetic and intermodal audio visual perception: an experimental research" in the University of Hamburg (PhD in systematic musicology). She has composed several works for electronic ensemble (Music in the Global Village, Budapest 2007), solo compositions (next_generation 3.0, Karlsruhe 2008 / NYCEMF 2014), music for documentaries (ISFF 2007, Hamburg) and interactive sound installations. Her composition "Speechless" was premiered in 2003 by the "Camerata" orchestra under the direction of Theodore Antoniou in the Athens Concert Hall. Her works are

described through their meditative atmosphere offering to the listener a pleasant music experience.

Federico Ortica studied at Conservatory of Perugia, specifically attending percussions classes. He studied electronic music with Mr Luigi Ceccarelli at the Conservatory of Music in Perugia and Institute of Sonology in Den Haag (NL). He have been playing as part of Frost band in various venues in Europe sharing the stage with: Karate, Yuppy Flu, Soul II Soul, Groove Armada, Z star, Louie Vega, Incognito, Erlend Oye (King of Convenience), Robben Ford, Shit disco etc. He played from 2007 to 2010 at Red Zone club in Perugia. He can also claim to have attended courses taught by Andrew Bentley, Bob Ostertag, Francis Dhomont, Domenico Sciajno, Poul Berg, Peter Evans, Trevor Wishart, Joel Ryan. He participated in some prestigious music competitions, such as Emufest, LPM, NYCEMF, ICMC, Prize National of the Arts, Destellos Foundation. He is a composer for theatre and dance show with multimedia technologies (sensor, kinect staff). He worked for Changing Perormings Arts in Milan with "Opera". He played at many Festivals with audio/video project P/XL based on improvisation. He Composed soundtrack for Delhi Commonwealth and AsianCup Qatar, Ferrari and podcast IBM.com. Currently working on live electronics improvisation.

Naotoshi Osaka is a composer and an acoustics researcher. He received an M.S. degree in electrical engineering from Waseda University in 1978. He also received a Doctor of Engineering in 1994. His main research interest is timbre synthesis for both sound and speech. Since 1990, he has focused mainly on composing computer music. He joined the ICMC'93 at Waseda University in Tokyo. Succeeding works include: "Prosody++" for chamber instruments with live electronics, performed at the Louisiana museum, in Denmark, ('95), "Shizuku no kuzushi" for violin, computer and orchestra ('99). And "Kibi Takib?", for computer and orchestra ('09). From 1996 to March of 2003, he led a computer music research group at NTT Communication Science Laboratories in Atsugi, Kanagawa. He is presently a professor at Tokyo Denki University. He is currently a president of JSSA (Japanese Society of Sonic Arts) after experience of an ICMA (International Computer Music Association) Asia/Oceania Regional Director.

Douglas Osmun was raised on the western side of Michigan, never far from the shores of Lake Michigan. He is currently finishing his undergraduate degree in Music Composition at Western Michigan University, where he is also pursuing a minor in Multimedia Arts Technology. This minor encompasses training in audio engineering, creative projects with digital media, and computer programming. His primary teachers include Lisa Rene'e Coons, Christopher Biggs, and Richard Adams. As an undergraduate student, Osmun already has a number of awards and accomplishments, including

the Ron Nelson Award and Symphonic Band Commission, an international premiere of his work at the highSCORE Festival in Italy, a mini grant from the Arts Council of Greater Kalamazoo, and a former position as the Region V Student Representative for the Society of Composers, Inc. He has also been named a Beulah and Harold McKee Scholar, one of three top awards for students within the WMU School of Music.

Electroacoustic composer and Guitarist **Yasuhiro Otani** navigates through live electronics, installations, musique concrète, visual, performance, music for dance, theatre and cinema. The artistic concerns remain constant: the balance between the cerebral and the sensual, and between biology sound sources and digital processing. As performer, collaborating with a lot of artists across the world and created imaginative sound and visual works. The works would consist of many elements, such as low and high technology, Programming, Guitar, Circuit Bending, SoundScape and Spatial vector algorithm. Member of THE JAPAN FEDERATION OF COMPOSERS inc.

Felipe Otondo studied acoustics in Chile where he started composing and performing music for experimental theatre developing several performance projects with actors and musicians. In 1999 he moved to Denmark to do post graduate studies in sound perception at Aalborg University focusing on spatial sound and timbre perception. He studied composition at the Carl Nielsen Academy with the Anders Brødsgaard where he composed and premiered various compositions and took part in several interdisciplinary projects with visual artist. In 2005 he pursued his composition studies at the University of York in England with Ambrose Field and Roger Marsh focusing in electroacoustic composition and music theatre. His music has been widely played in festivals across Europe, North and South America, as well as in Australia. He has received awards and composition prizes in Austria, Bulgaria, Brazil, China, Czech Republic, England, France, Italy and Russia. Felipe is currently a senior lecturer at the Institute of Acoustics at Universidad Austral in Chile and his music is released by the British label Sargasso. More information at: <http://www.otondo.net>.

Roberto Palazzolo: "My career with acousmatic music started in 2009 at the Conservatory of Music Vincenzo Bellini in Palermo, where I had the opportunity to study with Emanuele Casale and Giuseppe Rapisarda who led me to the achievement of the BA in electronic music. During this study experience I took part in the making of sound installations inside the programme of contemporary music festivals such as 'Suona Francese' (Palermo, spring 2011 and 2012) and "Orestyadi" (Gibellina, summer 2014): in this occasion I presented my first acousmatic work 'Joke'. I attended at the EMM (Electronic music midwest) in Kansas city (November 2015). The discovering of the micro articulation of sound

through microphone inspires me for composition, that is basically influenced by the listening of authors such Jonty Harrison, Trevor Wishart and Horacio Vaggione.

Composer **Ronald Keith Parks'** diverse output includes orchestral, chamber, vocal, electroacoustic, and interactive computer music. His music been featured at numerous venues including SCI conferences, FEMF, SEAMUS, ICMC, and numerous performers' recitals and concerts. Recent honors include the Aaron Copland Award, the Winthrop Outstanding Junior Faculty Award, a NeXT Ens commission, and an SCMTNA Commission. His music is available on the EMF label and the UF SCI Student Chapter CD vol. 1. Dr. Parks is professor of music composition and technology and Director of the Winthrop Computer Music Labs at Winthrop University.

Clelia Patrono is a musician and composer who began her musical journey as a guitarist and songwriter at the Academy of Music "Saint Louis" College in Rome. Her passion for electronic music and music to accompany image drove her to carry out a year of study in the class of "Media Art" at the Academy of "Hochschule für Grafik und Buchkunst" in Leipzig, Germany in 2013. She is currently finishing a three year degree in Electronic Music at the Conservatory "Linicio Refice" of Frosinone, Italy, in particular cultivating a passion for audiovisual works and synchronisation of music to image. In addition, she continues her work as a live musician, with concerts around the world including WOMADelaide (Australia) 2013, WOMAD NEW ZEALAND 2013, and WOMAD Ca'ceres (Spain) 2013. She is composer and guitarist and director of the first album of her band, Atome Primitif, entitled "Three Years Three Days." She works as a sound designer and composer for documentaries at RAI (Italian television).

Samuel Pellman has been creating electroacoustic and microtonal music for nearly four decades, and many of his works can be heard on recordings by the Musical Heritage Society, Move Records, innova recordings, and Ravello Records. Recently he has presented his music at festivals and conferences in Melbourne, Paris, Basel, Vienna, Montreal, New York City, Beijing, Capetown, Buenos Aires, Hsinchu, Perth, Prague, and Rome (NY). Pellman is also the author of An Introduction to the Creation of Electroacoustic Music, a highly regarded textbook. He currently serves as an Associate Dean of the Faculty at Hamilton College, in Clinton NY, and is a co founder (with Ella Gant) of its Studio for Transmedia Arts and Related Studies (STARS). Further information about his music can be found at: <http://www.musicfromspace.com>.

Sylvia Pengilly has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including Chaos Theory, Quantum Mechanics, and Superstrings, are of particular interest and frequently

provide the basis for her works. These have been presented both nationally and worldwide at several festivals, including many SEAMUS National Conferences, the Medi@terra festival, ICMC, the "Not Still Art" Festival, the "Visual Music Marathon," "MUSLAB," and she recently had a screening of "Maze" at the Downtown Film Festival in Los Angeles. She was recently awarded first prize in the "Fresh Minds" festival. She was formerly professor of theory and composition in the College of Music at Loyola University, New Orleans, where she also founded and directed the electronic music composition studio. She is now "retired" and presently lives in Atascadero, California, where she composes music and creates "Visual Music" videos.

Goffredo Petrassi (16 July 1904 – 3 March 2003) was an Italian composer of modern classical music, conductor, and teacher. He is considered one of the most influential Italian composers of the twentieth century. Petrassi was born at Zagarolo, near Rome. At the age of 15 he began to work at a music shop to supply his family's financial needs, and became fascinated by music. In 1928, he entered the Santa Cecilia Conservatory in Rome to study organ and composition. In 1934, composer Alfredo Casella conducted Petrassi's Partita for orchestra at the ISCM festival in Amsterdam. Later, Petrassi became musical director of the opera house La Fenice, and from 1959 taught composition at the Santa Cecilia Conservatory and at the Salzburg Mozarteum. Petrassi had many famous students, including Franco Donatoni, Aldo Clementi, Cornelius Cardew, Ennio Morricone, Karl Korte, Boris Porena, Norma Beecroft, Mario Bertoncini, Ernesto Rubín de Cervin, Eric Salzman, Kenneth Leighton, Peter Maxwell Davies, Michael Dellaira, Armando Santiago, and Richard Teitelbaum. See: List of music students by teacher: N to Q#Goffredo Petrassi. Petrassi died in Rome at the age of 98.

Ohio University Distinguished Professor **Mark Phillips** won the 1988 Barlow International Competition for Orchestral Music, leading to collaborations with conductor Leonard Slatkin. Following a national competition, Pi Kappa Lambda commissioned him to compose a work for their 2006 national conference in San Antonio. His music has received hundreds of performances throughout the world—including dozens of orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra—and has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet, and several solo artists.

Joel Pixley Fink: "I was born and raised in Kalamazoo MI. I got my first bass when I was 14, and started taking lessons, learning tunes, and playing in bands. After graduating high school I moved to New York City to pursue music. I played in ensembles at school, bar bands, private parties, any gig I could get. I also spent 4 years in that time working at Village Vanguard. In 2011 I

left New York to backpack South America and the Caribbean. After two years of travel on and off I enrolled at WMU to study audio engineering with John Campos and intern at Double Phelix Recorders with Ben Lau and Andy Catlin. I am currently interning with Ian Gorman, playing keyboards in Zion Lion, producing for MNOE, and working on my capstone project and numerous other projects."

Timothy Polashek writes in a variety of media and styles, including vocal, instrumental, electro acoustic music, text/sound compositions, and interactive performance systems, and his music has been performed throughout the Americas, Europe and Asia. He is the author of *The Word Rhythm Dictionary: A Resource for Writers, Rappers, Poets, and Lyricists*. Prior to earning the Doctor of Musical Arts in Composition degree from Columbia University, Polashek earned the M.A. in Electro Acoustic Music from Dartmouth College, and a B.A. in Music from Grinnell College. He is the Music Technology Studies Coordinator and an Associate Professor of Music at Transylvania University. www.tdpmusic.com

Krunoslav Ptitchar, video artist from Croatia, living in France since 2003, graduated from the School of Fine Arts at Bordeaux. From 2006-2009 -following studies of electroacoustic music with Christian Eloy in the CNR of Bordeaux. He participates in exhibitions and festivals in France and abroad, and collaborates on various multidisciplinary audiovisual projects (theater, literature, photography, installation, video, VJ ...).

Johannes Quint (* 26. October 1963 in Bonn) is a German composer. He studied in 1990 with Hans Zender at the Frankfurt University of Music and Performing Arts, where he received his diploma in composition in 1993 in the art. From the 1990s Quint received numerous scholarships that enabled him to deepen inter alia his compositional skills and to develop their own projects. Among them were 1992 grant from the Hessian Cultural Foundation, 1993-94 a grant from the Berlin Senate, in 1995 a scholarship from the Association Frankfurt artists e. V., earmarked for participation in the Wittlicher week New Vocal Music, and 2000/2001 a grant from the Land of Bavaria for annual stay at the International Künstlerhaus Villa Concordia in Bamberg. In these years, Quint also received numerous commissions, so among other things for the Camerata Quartet Warsaw during the Frankfurt Festivals 1992 for the Ensemble Modern in 1993 and for the Musikfabrik NRW at the Berlin Music Biennale 1995th In 1998, Quint belonged to one of the winners from the composer Seminar of Klangforum Wien and a year later he was selected for the composers seminar in the Künstlerhaus Boswil. In addition, his works are of major ensembles in the field of new music brought to the stage and performed for both the radio and as well as for creating CDs. Meanwhile Quint was established in 1996 as a teacher of music theory and computer music over at the Frankfurt Conservatory and

also from 1998 at the Cologne Music Academy, where he was appointed in 2009 as professor of music theory and at the Department Aachen teaches. The focus of his music theoretical work are the musical works of the 20th century, particularly in this case works from North America, as well as the works of Frédéric Chopin .

Ursel Quint: see **Snowkrash**.

Takayuki Rai was born in Tokyo in 1954, studied composition with Y.Irino in Japan and H.Lachenmann in Germany, and computer music with Paul Berg at the Institute of Sonology in the Netherlands. He worked at the Institute of Sonology as a guest composer in the 1980s. Since 1991 he is teaching computer music and composition at Sonology Department, Kunitachi College of Music, since 2014 at Toho College of Music, and from 2015 at Sichuan Conservatory of Music, as well as taught at Lancaster University in The United Kingdom between 2006 and 2013. His works have been selected at numerous international competitions. He also won the premier award at 13th International Electroacoustic Music Competition Bourges, the Irino Composition Prize, and 1st prize at the NEWCOMP International Computer Music Competition. In 1991 he received the ICMA Commission Award. His scores are published by DONEMUS in The Netherlands and recordings of his works are included in various CDs released by such as Wergo, le Chant de Monde, CENTAUR, Digital Art Creation, and FONTEC.

Momilani Ramstrum is a composer, singer, visual artist, PD programmer, and interface designer. As a vocal improviser she performs with live electronics using her patented MIDI glove that she designed and created. She authored a DVD ROM entitled "From Kafka to K..." documenting and analyzing Manoury's electronic opera K... published by IRCAM. She wrote a chapter in Simoni's Analyzing Electroacoustic Music published by Routledge. Wave Media LLC has published her five music theory textbooks with interactive website drills and tournaments that create and evaluate student learning based on gaming theory rather than traditional academic models. Dr. Ramstrum is Professor of Music at Mesa College.

Lauren Redhead is an experimental musician from the UK. Her work includes composition, performance for organ and electronics, sound art, sound poetry, and installations. She often works collaboratively and is interested in creating work that is multi layered, multi modal and constantly shifting. Lauren's compositional work increasingly focuses on graphic, conceptual, and open approaches to music and performance, and work with other composers and artists forms an important part of this approach. In the last few years her work has been performed or shown at the Prague Quadrennial, the Sidney Cooper Gallery in Canterbury, Salford Sonic Fusion Festival, Huddersfield Contemporary Music Festival, London Contemporary Music Festival, Firenze

Suona Contemporanea, the London Ear Festival, the Marathon V Festival (Vienna), Gaudeamus Muziekweek and the Ainslie+Gorman Arts Centre (Canberra). Her scores are published by Material Press (Berlin) and her music has been released on the engraved glass, pan y rosas discos and sfz music labels. As a composer performer she specialises in experimental music as an organist and a vocalist. In 2014 she toured a programme of specially commissioned works for organ and electronics, supported by Sound and Music, to 8 venues throughout the UK. She is a founder member of the collective 'Automatronic' who produce a concert series for organ and electronics in London each autumn and who commission and collaborates with composers to create new works. Lauren also regularly performs with the group Vocal Constructivists who present all voice performances of graphic notation and with whom she has toured in the US

David Reeder (<http://mobilesound.org>) combines software design with music composition, sound invention and inter-media installations. He is co-organizer of NYC SuperCollider, serves on the executive steering committee of the New York City Electroacoustic Music Festival (NYCEMF) and is co-founder of the NYCEMS. His work been performed and shown at Darmstadt and in cities around the US. Current research includes building a musical platform from pocket computers, allowing formal presentation of electro-acoustic works in addition to ad hoc improvisation. This work includes an update to the Open Sound Control standard and combines ubiquitous computing with gestural control in a distributed, zero-configuration performance environment.

Composing from a contemporary Musique Concrète perspective augmented by various score synthesis techniques, **Michael Rhoades** elicits musical events from generative algorithms and an ever expanding Csound sample playback instrument. Numerical representations of aural quanta are mixed and blended into formal elements via a variety of catalysts such as tendency masks, mathematical equations, sonifications, cellular automata, score based sampling and other paradigms in an unbending quest for emergent quanta. Michael is honored to have served as a SEAMUS board member and hosted SEAMUS 2009. He curated the monthly Sweetwater Electroacoustic Music Concert Series and numerous other concerts, exhibits and installations. His works have been presented in concert worldwide as well as used for pedagogical purposes. He is a published writer and also gives lectures on the subjects of algorithmic composition, score based sampling, sonification, spatialization and creativity. He recently published his 21st CD/DVD titled "Amber Orbs in a White Infinity." Michael is currently a Visual Arts student at Virginia Tech where he is also conducting personal research in the area of 3D spatialization.

Claudia Robles Angel is an audio visual artist born in Bogotá Colombia, currently living in Cologne Germany

and active worldwide. Her work and research cover different aspects of visual and sonic art, which extend from audiovisual fixed media compositions to performances interacting with bio data. She was artist in residence in Germany at the ZKM Centre (Karlsruhe, 2004-2007). Her work has been presented in festivals and in group and solo exhibitions around the globe, for example, at the ZKM Karlsruhe, the ICMC 2007 in Copenhagen and ICMC 2009 in Montréal, the SIGGRAPH Asia 2009 in Yokohama, the NYCEMF (2010, 2013 and 2014) in New York, the Re New Festival 2011 in Copenhagen, the NIME 2011 in Oslo, at the Salon Suisse 55th Venice Biennale 2013 and at Harvestworks New York among others. She is the creator of *NOMÁDES?* an international concert series of electroacoustic and audiovisual compositions.

www.claudearobles.de

Tommaso Rosati is an Electronic musician and Electroacoustic composer from Italy. He achieved the bachelor in jazz drums and the master degree in Electronic Music. As creator and developer he works on several projects from installation art to electronic music performance. Builds up ad hoc music for shorts and documentaries. He is currently teaching classes and seminars on specific topics as augmentation of instruments with sensors, live electronics, Max and Ableton Live. He played in different contexts as the Homework Festival in Bologna and at the Loewe Theater in New York and has collaborated with Nicoletta Andreuccetti, Riccardo Onori, Elias Nardi, Teresa Paoli and more.

Adam Rokshar is an artist, founder of Utami, and creator of GlitchGIF.

Barry L. Roshto: see **Snowkrash**.

Louise Rossiter is an acousmatic composer based in Leicester, UK. Her research interests lie in acousmatic music composition and performance, acoustic ecology, silence, and expectation. She is currently completing a PhD at the Music, Technology and Innovation Research Centre, De Montfort University under the supervision of John Young and Simon Emmerson, having studied previously under Pete Stollery, Robert Dow and Robert Normandeau. Louise's music has been performed and broadcast around the globe. In 2012 Louise was awarded first prize in the prestigious Concours d'interprétation spatialisée 'L'espace du Son' in Brussels and, in 2015, her work *Tout Autour de la Montagne* was awarded a mention in the Destellos International Composition Competition. Louise's music is released on the Xylem record label (<http://www.xylemrecords.co.uk>). <http://louiserossiter.com/>

Cesare Saldicco (*1976) starts to playing the piano during his childhood and receives the superior diploma at Perugia's Conservatorio in 1999. He achieves the Electronic Music diploma with Luigi Ceccarelli in 2004.

Under the expertise of Fabio Cifariello Ciardi, he graduates in Composition, Counterpoint and Fugue in 2007. For his artistic development have been very important his encounters between 2005 and 2006 with Anders Hultqvist and Ole Lützow Holm during the Erasmus scholarship in Sweden. Soon afterwards he attends lessons and master classes with Philippe Hurel, Unsuk Chin, Oscar Strasnoy, Helmut Lachenmann, Gavin Bryars, Salvatore Sciarrino and Ivan Fedele, with whom he obtains the PhD in Composition at the Accademia Nazionale di Santa Cecilia in Rome. Winner of several scholarships he has been awarded in important composition competitions such as Bourges (2009) EmuFest (2009, 2010, 2011 and 2013) and Música Viva Portugal which selects the work "Digressione Iperestuali N.10" for the installation "Sound Walk 2012" at the Goethe Institut in Lisbon. In the same year "La Biennale di Venezia" invites him to produce a new electroacoustic work "Still Life" staged during the 56th edition of the festival. His music is edited and published by ArsPublica, Philology and Sconfinate. His works have been performed in Belgium, Bulgaria, Chile, England, Finland, France, Germany, Greece, Italy, Portugal, Spain, Sweden, Switzerland, U.S.A. and broadcasted by Italian National RadioRAI. Currently he teaches Electroacoustic Music Composition at Conservatorio Antonio Vivaldi in Alessandria.

Matt Sargent is a musician based in rural New York. His music grows out of an appreciation of natural resonances, recursive structures, computer modeling, and outdoor listening. His music has recently been heard in performances and installations at the Wulf (Los Angeles), the Machine Project (Los Angeles), Hemphill Fine Arts (Washington D.C.), the Stone (New York), Constellation (Chicago), MOCA Cleveland, SEAMUS, and the Yale University Haskins Laboratory, along with residencies at the Goldwell Open Air Museum (Rhyolite, NV), Atlantic Center for the Arts, and University of Nevada Las Vegas. Matt is a visiting assistant professor of electronic music and sound at Bard College. He is a lecturer of computer music at the Hartt School of the University of Hartford. He has studied composition with David Felder, Cort Lippe, Robert Carl, Ingram Marshall, Ken Steen, and David Froom.

Ayako Sato is a doctoral student in Tokyo University of the Arts. She composes and researches electroacoustic music. Her works have been selected for performances at international conferences and festivals including FUTURA, WOCCMAT, NYCEMF, SMC, ICMC, ISSTC, ISMIR, and so on. She was awarded the third prize of International Electroacoustic Music Young Composers Awards at WOCCMAT 2012 (Taiwan), the honorary mention at WOCCMAT 2013 (Taiwan), the honorary mention of WOCCMAT 2012 (Japan), the honorary mention of Destellos Competition 2013 (Argentina), the third prize of Prix PRESQUE RIEN 2013 (France) and Acanthus Prize at Tokyo University of the Arts (Japan). She is a board member of Japanese Society for Sonic Arts (JSSA), a member of Japanese Society for Electronic Music

(JSEM) and International Computer Music Association (ICMA).

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. While working towards a DMA in music composition at the University of Cincinnati College Conservatory of Music, her interactive multimedia opera, *A King Listens*, premiered at the Cincinnati Contemporary Arts Center and was profiled by apple.com. She holds a certificate in Deep Listening with Pauline Oliveros and has studied composition with Mara Helmuth, Cort Lippe and McGregor Boyle. She sits on the boards of 60x60 Dance, the BEAM Foundation, Devotion Gallery, the International Computer Music Association, and Organised Sound. She contributed a chapter to the Cambridge Companion to Electronic Music, and her article on generative multimedia was recently published in *Contemporary Music Review*. She is a joint author of *Electronic Music* and is working on an issue of *Organised Sound* on sonification. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra and the percussion ensemble *Ictus*. In 2009 she won the first Ruth Anderson Prize for her interactive installation *Twenty Love Songs* and a *Song of Despair*. Her research focuses on gesture in music, and the sustainability of technology in art. As an Assistant Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is a core faculty member of cDACT, the consortium for digital art, culture and technology. In 2010 she co-chaired the International Computer Music Conference, and in 2011 she cochaired the Electro-Acoustic Music Studies Network Conference.

JP Schlegelmilch is a pianist, accordionist, electric keyboardist and composer. He is a member of the bands *Old Time Musketry* and *Hearing Things*. He also played on the soundtrack to the Oscar nominated film *Beasts of the Southern Wild*. In 2013 JP released his first solo piano recording, "Throughout", which focused on the compositions of guitarist Bill Frisell.

Alfred Schnittke (1934-1998) was a Russian composer. Noted, above all, for his hallmark "polystylistic" idiom, Schnittke has written in a wide range of genres and styles. His *Concerto Grosso No. 1* (1977) was one of the first works to bring his name to prominence. It was popularized by Gidon Kremer, a tireless proponent of his music. Many of Schnittke's works have been inspired by Kremer and other prominent performers, including Yuri Bashmet, Natalia Gutman, Gennady Rozhdestvensky and Mstislav Rostropovich. Schnittke first came to America in 1988 for the "Making Music Together" Festival in Boston and the American premiere of *Symphony No. 1* by the Boston Symphony Orchestra. He

came again in 1991 when Carnegie Hall commissioned *Concerto Grosso No. 5* for the Cleveland Orchestra as part of its Centennial Festival, and again in 1994 for the world premiere of his *Symphony No. 7* by the New York Philharmonic and the American premiere of his *Symphony No. 6* by the National Symphony. In 1985, Schnittke suffered the first of a series of serious strokes. Despite his physical frailty, however, Schnittke suffered no loss of creative imagination, individuality or productivity. Beginning in 1990, Schnittke resided in Hamburg, maintaining dual German-Russian citizenship. He died, after suffering another stroke, on 3 August 1998 in Hamburg.

Barry Schrader has been acclaimed by the Los Angeles Times as "a composer born to the electronic medium", named "a seminal composer of electro acoustic music" by *Journal SEAMUS*, and described by Gramophone as a composer of "approachable electronic music with a distinctive individual voice to reward the adventurous". *Computer Music Journal* states that Schrader's "music withstands the test of time and stands uniquely in the American electronic music genre." "There's a great sweep to Schrader's work that puts it more in line with ambitious large scale electronic works by the likes of Stockhausen (*Hymnen*), Eloy (*Shanti*) and Henry (take your pick), a line that can be traced backwards to Mahler, Bruckner and Beethoven." writes the Paris *Transatlantic Magazine*. *Computer Music Journal* declares Schrader's *The Barnum Museum* "a tour de force of electroacoustic know how by a master and pioneer in the field." Barry Schrader's compositions for electronics, dance, film, video, mixed media, live/electro acoustic music combinations, and real time computer performance have been presented throughout the world. Schrader is the founder and the first president of SEAMUS (The Society for Electro Acoustic Music in the United States), the author of the book *Introduction to Electro Acoustic Music*, and has written for several publications including the *Grove Dictionary of Music and Musicians*, *Grolier's Encyclopedia*, *Contemporary Music Review*, and *Computer Music Journal*. In 2014, Schrader was given the SEAMUS Lifetime Achievement Award. Active in the promotion of electro acoustic music, Schrader is the founder and was director of such concert series as *Currents* at the Theatre Vanguard in Los Angeles, *The CalArts Electro Acoustic Music Marathon*, and *SCREAM*, The Southern California Resource for Electro Acoustic Music. He has been a member of the Composition Faculty of the California Institute of the Arts School of Music since 1971, and has also taught at the University of California at Santa Barbara, the California State University at Los Angeles, and The University of Nevada at Las Vegas. He will retire from CalArts at the end of the 2015 2016 academic year.

Michael J. Schumacher is a composer, performer and installation artist based in Brooklyn, NY. With Liz Gerring, he founded *Diapason Sound Art*, that ran from 2001-2011. He works predominantly with electronic and digital media, creating computer generated sound

environments that evolve continuously for long time periods. In their realization, Schumacher uses multiple speaker configurations that relate the sounds of the installation to the architecture of the exhibition space. Architectural and acoustical considerations thereby become basic structural elements.

www.michaeljschumacher.com

Nichola Scrutton is a composer/performer and sound artist based in Glasgow. Some recent self directed projects and interdisciplinary collaborations include: Choreographers and Composers Lab, Phoenix Dance Theatre; Radiophrenia live to air commission; Creative Scotland Artists' Bursary Award; sound design, Martin O'Connor's Theology (CATS Award nomination for Best Music and Sound); HearAfter (GoMA, Glasgow; Ohrenhoch, Berlin; The Auricle, Christchurch); winner 2013 IAWM Pauline Oliveros Prize and featured on 2014 Framework Radio CD Seasonal Issue #7 (Post Industrial Broadcast #1); vocalist, Hanna Tuulikki's Away with the Birds (Tramway, Tectonics Festival, Isle of Canna); Sonic Bothy ensemble. In other work, Nichola was a Teaching Fellow for two years in Music, University of Glasgow; sound artist, Hooks + Bites, Curriculum for Excellence; co leader, HumDrum, drumming/singing events for women. Nichola was awarded her AHRC funded, practice based PhD in electroacoustic composition in 2009 (University of Glasgow).

American Composer **Brian Sears's** music is based on his attraction to timbre, space, color and shape. His compositions use these forces to weave complex sonic tapestries that communicate intimate emotional connections. Brian is currently pursuing his Masters degree at Bowling Green State University where he studies with Dr. Elaine Lillios. He is from San José, California and holds a Bachelors degree in Music Composition from San José State University, where he studied with Dr. Pablo Furman and Dr. Brian Belet. His music has been performed Nationally at festivals and conferences like SEAMUS, NYCEMF, CEMICircles, N_SEME, SICPP at The New England Conservatory and Splice Summer Institute as well as by the Toledo Symphony Orchestra and the San José Chamber Orchestra. Brian is a proud supporter of Innovative Percussion sticks and mallets.

Born in Seoul, South Korea, **Haerim Seok** is a Cincinnati based composer of acoustic and electroacoustic music. Recently, she has been developing a series of solo pieces that explore the sonic possibilities of single instruments. Her interest in computer music stems from a never ending search for unique sounds and a desire to broaden her horizons. Ms. Seok holds degrees in music composition from Yonsei University. She is currently working on a DMA at the College Conservatory of Music at the University of Cincinnati. Her works have been performed in Korea, Japan, Croatia and across the United States.

Seth Shafer is a composer and researcher from Southern California with interests in pseudo autonomous performance environments, interactive sound installations, data mining and sonification, and deep space exploration. His piece for trumpet and computer titled Pulsar [Variant II] was a finalist for The Engine Room's International Sound Art Exhibition 2015 (London, UK). His music was recently performed at the 2014 International Computer Music Conference (Athens, GR), and in the Festival dei Due Mondi 2013 (Spoleto, IT) in collaboration with South Korean director Brian Byungkoo Ahn. His sound installations have been shown at the Perot Museum of Nature and Science (Dallas), the Long Beach Museum of Art's Pacific Standard Time Exhibit, and the Long Beach Soundwalk. Seth has taught courses in music technology, audio production, and film scoring at Cypress College (CA), and he holds a BM and MM from California State University, Long Beach. He is currently a Ph.D. candidate in composition at the University of North Texas where he teaches electroacoustic music and works for the Center for Experimental Music and Intermedia. Seth also performed on the 2014 Grammy winning album Vampires of the Modern City by Vampire Weekend.

Gerriet K. Sharma is a German composer and sound artist. He studied Media Arts at the Academy of Media Arts Cologne and MA Composition/Computermusic at the at the Artistic Doctoral School of the KUG. His thesis is titled "Composing Sculptural Sound Phenomena in Computer Music". Since 2004 he is deeply involved in spatialisation of electroacoustic compositions in Ambisonics and Wave-Field Synthesis. 2009 to 2015 he was curator of signale-graz, a concert series for electroacoustic music, algorithmic composition, radio art and performance at the MUMUTH Graz. His works where presented at SPARK Festival of Electronic Music and Art 2006, Minneapolis, DAFx-10 Int. Conference, Graz, 2010; Int. Conference for Spatial Audio (ICSA) Detmold 2011, New Musical Interfaces Conference (NIME), Oslo, 2011; ELIA-Art Schools NEU/NOW Festivals 2009 and 11, Int. Computer Music Conference (ICMC) 2012. He was scholarship holder of the German Academic Exchange Service (DAAD) 2007 and 2009. 2008 he was awarded with the German Sound Art Award. 2007 and 2010 he was artist in residence at Pact Zollverein Essen. 2014 he was composer in residence at ZKM Karlsruhe. Since 2015 artistic researcher at IEM Graz (KUG) within the three-year artistic research project "Orchestrating Space by Icosahedral Loudspeaker" (OSIL) funded by the Austrian Research Fund (FWF)/ Programme for Arts-based Research (PEEK).

Judith Shatin (www.judithshatin.com) is a composer whose music, called "something magical" by Fanfare, reflects her fascination with the arts, the sounding world, and the communicative power of music. Shatin has been commissioned by organizations including the Barlow and Fromm Foundations, the Library of Congress, Lila Wallace Readers Digest Arts Partners Program, and was

featured composer at SMC in Copenhagen. Recent work focuses on conductor controlled electronics, sonics of everyday objects, and extended acoustic palettes. A four time NEA fellowship recipient, Shatin is William R. Kenan Jr. Professor at the University of Virginia, where she founded the Virginia Center for Computer Music.

Kyle Shaw earned a BM from Brigham Young University, studying composition with Michael Hicks, Steven Ricks, Christian Asplund, and Neil Thornock. In 2015, he won the 17th annual 21st century Piano Commission Competition, presented his work at the SEAMUS and the Grawemeyer 30th anniversary conferences, and was selected as a participant in the SPLICE Institute. In 2014, he was selected as a fellow of the University of Nebraska's Chamber Music Institute. In 2013, his wind ensemble piece "Sylph" won the Vera Hinckley Mayhew music composition contest; his piece "Center Panel" won the Iowa State carillon composition contest; and his piece "Wall Flower" was selected for inclusion on the SEAMUS miniatures recording series. He is currently pursuing his DMA at the University of Illinois, where he has studied composition with Carlos Carrillo, Stephen Taylor, Heinrich Taube, Reynold Tharp, and electroacoustic music with Scott Wyatt. He lives in Savoy, IL with his wife Tess and two daughters.
www.kyleshawmusic.weebly.com

Eric Sheffield is a musician and maker focused on physical computing, interactive multimedia, and augmented non traditional instruments. He has a Master's degree in Media Arts from the University of Michigan and is pursuing a PhD in the Experimental Music and Digital Media program at Louisiana State University. Eric is also a founding member of the group bell monks, which has several releases available at music.bellmonks.com and on Mine All Mine Records.

Alice Shields is known as a pioneer of electronic music. Her works include operas, vocal, chamber and electronic music, influenced by world music, dance and theater. Upcoming performances include the mini opera Komachi at Sekidera at Opera America, Dec.1 2015d and electronic/computer works as featured composer at Moogfest, May 19 – 22, 2016 in Durham, NC. Works for live instruments and fixed audio media include The River of Memory (2008) and Mioritza — Requiem for Rachel Corrie (2004) with live trombone (Symphony Space); Kyrielle with live violin (Albany Records); Azure with live flute, violin, viola & cello (Azure Ensemble, Merkin Hall, 2003). Computer music for dance includes Shenandoah (2002) for James Madison University and Dust (2001) for Dance Alloy of Pittsburgh & Arangham Dance Theatre of Madras, India (toured India in 2002). Electronic operas include Apocalypse (New World Records); Mass for the Dead (American Chamber Opera Co., NYC); and Shaman (American Chamber Opera Co.).
www.aliceshields.com

Alexander Sigman's award winning instrumental,

electroacoustic, multimedia, and installation works have been featured on major international festivals, exhibitions, institutions, and venues across Europe, Asia, Australia, and the US. In June 2007, Sigman was Composer in Residence at the Musiques Démesurées festival in Clermont Ferrand, France. Subsequently, he was awarded residency fellowships by the Akademie Schloss Solitude (Stuttgart, Germany), the Djerassi Foundation, the Paul Dresher Ensemble Artists Residency Center, and Gullkistan (Laugarvatn, Iceland). In 2013 2014, he undertook a musical research residency at IRCAM. He is currently Associate Professor and Chair of the Music program at the International College of Liberal Arts (iCLA) of Yamanashi Gakuin University in Kofu, Japan. More information may be found here: www.lxsigman.com.

The internationally performed works of multimedia artist **Josh Simmons** are an immersive experience for audience members and performers. Josh aims to engage all of the senses through use of digital multimedia, believing that it is an unnatural phenomenon to hear sound divorced from spectacle. Through employing aural and visual semiotics, Josh plays on the expectations and emotions that the audience has assigned to various well known symbols. His multimedia works have been featured at the Joint ICMC SMC 2014 Conference in Athens, and at ACMC 2014 in Melbourne, his music has been read by members of the Toledo Symphony Orchestra, and he was commissioned to create animations for the entirety of Olivier Messiaen's two hour, piano tour de force, Vingt regards sur l'enfant Jésus.

Born in 1990, **Iacopo Sinigaglia** is a Composer, Producer and Sound Engineer. Graduated with a degree in Sound Engineering and Music Technology at Saint Louis College of Music and in Electronic Music at the Conservatory of Frosinone. Interested in sounds and in the relation between different kind of arts, he applies electroacoustic elaborations and technology in both experimental and non experimental fields.

Lucas Marshall Smith (b.1989) is a composer of contemporary art music who hails from New London, Ohio. He holds degrees from Bowling Green State University (B.M. 2012) and the University of Illinois at Urbana Champaign (M.M. 2014). Smith is currently pursuing his Doctorate of Musical Arts at the University of Illinois where he is working as the Operations Assistant in the Experimental Music Studios under the direction of Scott A. Wyatt. During his studies, Smith has also served as choirmaster at a local church and a teaching assistant for Aural Skills and Music Theory courses. Active in both acoustic and electroacoustic composition, Smith has had his music performed at the SEAMUS National Conference (2015), the New York City Electroacoustic Music Festival (2015), and has received premieres and commissions from numerous new music groups including the New York based ensemble

loadbang, Illinois Modern Ensemble, and the Heartland Singers chorale. Some of his prominent composition teachers have included Burton Beerman, Carlos Carrillo, Christopher Dietz, Erin Gee, Marilyn Shrude, Stephen Taylor, Reynold Tharp, and electroacoustic studies with Elaine Lillios and Scott A. Wyatt.

Michael Sterling Smith is a composer and guitarist based in Denton, Texas. He holds a Bachelor of Music from the University of Delaware and a Master of Music from the University of Florida. His works have recently been performed by the Quanta Quartet on their Australian tour, at the SCI conference at ECU, the NASA conference, the International Saxophone Symposium, the Westfield New Music Festival, and by the Dissonant ensemble in Greece. In 2010 he was awarded with an Individual Artist Fellowship from the Delaware Division of the Arts. Michael also maintains an active performing career, consisting heavily of contemporary music. Michael has studied composition under Jennifer Barker, Paul Richards, and Panayiotis Kokoras. He is currently pursuing his doctoral degree at the University of North Texas.

SnowKrush: Ursel Quint (DE) and Barry L. Roshto (USA/DE) are the Media Art Duo SnowKrush; both coming from conventional music performance studies. They have been working together since the 1990's, organizing and producing concerts of contemporary and experimental music. In the summer of 2009, they began collaborating as SnowKrush. Their projects examine the correlation of sound and image, the audible and the inaudible, live performance and fixed media, as well as improvisation and composition. They have presented performances, installations, videos and compositions in Germany, NYC, UK, Greece and Slovenia.
www.snowkrash.org

Jerod Sommerfeldt's music focuses on the creation of algorithmic and stochastic processes, utilizing the results for both fixed and real time composition and improvisation. His sound world explores digital audio artifacts and the destruction of technology, resulting in work that seeks to question the dichotomy between the intended and unintentional. An active performer as both soloist and collaborator in interactive digital music and live video, he currently serves as Assistant Professor of Electronic Music Composition and Theory at the State University of New York at Potsdam Crane School of Music, and as director of the SUNY Potsdam Electronic Music Studios (PoEMS).

Edmar Soria was born on April 11th of 1983 in Mexico City. He has a master degree on Economics at UNAM (Universidad Nacional Autonoma de Mexico), a master degree on Music Technology at UNAM and an undergraduate degree on Mathematics at IPN (Instituto Politécnico Nacional). He is actually working on his doctoral research on Music Technology at UNAM in the field of algorithmic parametric control for acousmatic and

electroacoustic music and technology and new media aesthetics. He studied sonic art with Manuel Rocha Iturbide and multichannel acousmatic composition with Elizabeth Anderson. He is studying algorithmic composition and live electronics under the tutorship of Roberto Morales Manzanares and acousmatic composition under the tutorship of Rodrigo Sigal. He has made composition residences at CMMAS (Centro Mexicano para la Música y las Artes Sonoras), Morelia Mexico and Musique&Recherches, Belgium. He won the first prize of the Festival Internacional de Arte Sonoro, SONOM 2014 and was a finalist for that same festival at the 2015 edition. His work has been presented at Roots Electronic Music Festival, Jacksonville 2014 (USA), Foro Internacional de Musica Nueva Manuel Enriquez 2015 (Mexico), MUSLAB 2014, MUSLAB 2015 (France and Argentina), WOCMAT 2015 (Taiwan), SOUNDLab Collective (Cologne, Germany) and Monaco Electroacoustique 2015 among others. He studied classical guitar at Instituto Nacional de Bellas Artes (INBA) and electric jazz guitar with Julio Revueltas. He is an active academic researcher with publications and participations at several important international events focused on mathematics, music and technology.

Yury Spitsyn is an electronic and instrumental music composer/performer who has recently received his doctoral degree from the University of Virginia. Of his prime interests are corpus based composition technologies, real time performative systems, concurrent temporalities, volatile perceptual regions and tangibility of electronic music performance

Kyle Stewart is a sound and audiovisual composer based in Glasgow, Scotland. He is a graduate of The University of Glasgow, having completed an undergraduate Music degree in 2014 and a postgraduate Sonic Arts degree in 2015. His work has been showcased at festivals, exhibitions and broadcasts throughout Europe, including the Glasgow Electronic and Audiovisual Media (GLEAM) festival and the CCA's Radiophrenia in Glasgow, SOUNDkitchen's EARspace in Birmingham and Resonance FM in London, and EUROMicroFest's Forgotten Spaces in Germany.

Carl Stone is an American composer, primarily working in the field of live electronic music. His works have been performed in the United States, Canada, Europe, Asia, Australia, South America, and the Near East. Stone studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney and has composed electro-acoustic music almost exclusively since 1972. As an undergrad at CalArts, he had a work-study job in the Music Library, which had many thousands of LP records in the circulating collection (this was 1973). The collection included a lot of western classical music of course but also a really comprehensive world music collection, avant-garde, electronic music, jazz and more. Because the librarians were concerned that the LPs, many of which were rare,

would soon become unlistenable at the hands of the students and faculty, his job was to take every disc and record it onto cassette, a kind of back-up operation. He soon discovered that he could monitor the output of any of the recordings he was making and even mix them together without disturbing the recordings. So, he began to experiment, making musical collages, and started to develop habits of combining disparate musical materials. In addition to his composition and performance schedule, he is a faculty member in the Department of Information Media, School of Information Science and Technology at Chukyo University in Japan. Stone utilizes a laptop computer as his primary instrument and his works often feature very slowly developing manipulations of samples of acoustic music, speech, or other sounds. Because of this, as well as his preference for tonal melodic and harmonic materials similar to those used in popular musics, Stone's work has been associated with the movement known as minimalism.

Fred Szymanski is a New York based sound and image artist. His sound and image works have received awards and recognition from, among others, Musica Nova (Prague), Bourges, and the CICEM (Monaco). His work has been performed at many festivals, including the 2015 Monaco International Electroacoustic Festival, NYCEMF 2015 (New York), ICMC 2015 (Denton, Texas), SonicLIGHT (Amsterdam), Abstraction Now (Vienna), the European Media Art Festival (Osnabruck), the 9th Biennale of the Moving Image (Geneva), Mutek (Montreal) (as part of RML's CineChamber), and Club Transmediale (Berlin). He has participated in the shows "What Sound Does a Color Make" at the Eyebeam Center (New York) and "Bit Streams" at the Whitney Museum of Art, and has exhibited at the Diapason Gallery for Sound (New York). His piece "Flume" was included in the third a chronology, "An Anthology of Noise and Electronic Music," released by Sub Rosa (Belgium) and, under the name Laminar Project, Szymanski has released work with Asphodel Ltd., JDK Productions, Soleilmoon, and Staalplaat.

David Taddie has written music for band, orchestra, choir, solo voice, and a wide variety of chamber ensembles as well as electroacoustic music. His music has been widely performed in the United States, Europe, Asia, and Australia by numerous soloists and ensembles. His principal teachers were Bain Murray, Edwin London, Donald Martino, Bernard Rands, and Mario Davidovsky. He has received several prestigious awards including ones from the American Academy and Institute of Arts and Letters, the Koussevitzky Foundation, the Fromm Foundation, and the Music Teachers National Association. He is Professor of Music at West Virginia University and director of the Electronic Music Studio

Joseph Dante Tamborrino was born in Putignano (BA) on 20 September 1986. He began his musical studies at the age of 10 years at the Conservatory of Matera. From

an early age he decided to devote his life to music by launching the activities of producing electronic music. In 2004 he decided to study processes of electronic composition being inscribed at the Conservatory of Bari and attending the course "Music and new technologies" resulting in an excellent command of the systems of music programming Csound. In 2006 he won the prize of "Electronic Music" in the competition Musical Waves of Taranto. Since 2007 until today is devoted to the composition of music Acusmatica, Electroacoustic experimental videos and feature films such as "7 A RITROSO SORTIRA' 7".

After majoring in Philosophy, **Dante Tanzi** went on to study composition, electroacoustic music and musical informatics. From 1985 to 2009 he worked at L.I.M., the Musical Informatics Laboratory of the University of Milan. In 2009 he attended a course of acousmatic interpretation, held in the frame of Festival FUTURA (Crest, Drôme, France). His compositions have been performed in Rome (Colloquium on Musical Informatics 1988), Milan (Musica Nel Nostro Tempo 1988); Zurich (Euromicro 1988); Genova (Music and Artificial Intelligence 1988); Moscow (Italia 2000 1988); Lugano (Computer Music Concert 1991), Milan (Colloquium on Musical Informatics 1993); Collective JukeBox (from 2000 to 2004); Montreal (ÉCuE 2001), Como (Elettrosensi 2004), Paris (Festival LICENCES Brûlures de langues editions 2006, 2007, 2008, 2009 and 2014), Huddersfield (ICMC 2011); Flix (Nit Elettro Sonora 2013); Crest (Festival FUTURA editions from 2008 to 2015); Lille (SIME 2015) and Belfast (Sonorities 2015, New York (NYCEMF 2015) and Vitoria Gasteiz (Festival Bernaola 2015). He also published essays on CTheory, Leonardo Music Journal, Leonardo, Cogito, Crossings, De Musica, Organised Sound and Contemporary Music Review. Since 2012 he has been performing acousmatic music (both repertory and premieres) on the acousmonium SATOR (Centro San Fedele, Milan, Italy) and on the acousmonium mobile AUDIOR.

Hans Peter Stubbe Teglbjaerg was born 1963. He grew up in an artistic home with music, art, ceramics and sculptures as a daily diet. He studied instrumental and electronic composition at the Royal Danish Academy of Music (Ib Nørholm and Ivar Frounberg), private with J.W. Morthenson and computer composition at the Institut voor Sonologie in The Hague and at IRCAM in Paris, where he also worked as a composer, researcher and teacher. In 1996 he received the National Arts Foundation 3-year grant and is working since then as a composer. He has a keen interest in the instruments physical / acoustic nature, and the phenomenology behind natural sounds. "To penetrate the sound, to compose the timbre" constitutes his real motivation to use modern technology in composing. He also likes to work with other artforms and has composed chamber and orchestral music, instrumental and vocal works, works for instruments and electronics, pure soundart works, music, drama and music to art videos and art installations. In 2009-2011 he was composer-in-

residence for the Aarhus Symphony Orchestra, for whom he wrote two new orchestral works. He teaches since 2001 at the Royal Danish Academy of Music in Electro-acoustic composition and since 2007 at the Southern Academy of Music in 3D sound. A CD release of his main electro-acoustic works is available from his web site, <http://www.hpst.dk/frontpage.html>.

Paul David Thomas is a composer whose many interests include writing for performer and electronics, working with choreographers, group improvisation, and creating ways to explain new music to middle schoolers. Having received his Ph.D. in composition from the University of North Texas, Paul's acoustic and electronic music has been presented throughout the United States and Europe, including the SCI Student National Conference, Florida Electroacoustic Music Festival, Electronic Music Midwest, Most Significant Bytes Festival, Threshold Electroacoustic Music Festival, OWU/NOW Festival, NACUSA Texas Conference, Electric Pacific, Chamber Music in Grantham, Western Illinois New Music Festival, New Music Hartford, Soundcrawl: Nashville, Greater Denton Arts Council, Música Viva Festival Soundwalk in Lisbon, Portugal, Electroacoustic Juke Joint, American Composers Forum/Los Angeles Chapter, Dallas Festival of Modern Music, Fort Worth Museum of Modern Art, and the Conservatorio Luigi Cherubini in Florence, Italy. He has had the privilege of having his works performed by such ensembles as the Mendelssohn Piano Trio, Ensemble Green, Juventas Ensemble, Zen Franglais, Ars Nova Dallas and the Delta State University New Music Ensemble, along with performers including John Sampen, Virginia Broffitt, Rick Kurasz, Chris Buckley, Rachel Yoder, Patricia Surman, and Jeremy Blackwood. ??Originally from northeastern Ohio, Paul received degrees in composition from Cedarville University and Bowling Green State University and has studied composition with Marilyn Shrude, Elaine Lillios, Mikel Kuehn, Cindy McTee, Andrew May, David Bithell, and Joseph Klein and piano with John Mortensen. Paul also plays accordion in the improvisation ensemble Impulse, is an active accompanist and serves as the associate minister of music at Trinity United Methodist Church in Denton, Texas.

Originally from the Outer Banks of North Carolina, **Joshua Tomlinson** is currently working on a D.M.A. in Composition at the University of Oklahoma. He received his M.M. in Music Theory and Composition from East Carolina University in 2014, and his B.M. in Voice from Liberty University in 2010. His compositions have been featured at NYCEMF, Electronic Music Midwest, N_SEME, and PARMA music festivals. He served as the founding president of the ECU chapter of the Society of Composers, and is a member of Pi Kappa Lambda Music Honors Society. When he isn't composing or teaching music he enjoys surfing, diving, and traveling with his wife.

From the ancient cypress swamps of Wewahitchka,

Florida, **Chet Udell** earned a PhD in Music Composition with Electrical Engineering from the University of Florida and now serves as instructor of music technology at the University of Oregon. His music is available on the Summit and SEAMUS record labels. Creative interests encompass electroacoustic and acoustic music composition, designing new wireless gestural control interfaces for musical instruments, mobile performance technologies, and constructing autonomous robotic musical agents (robots). His dissertation research on novel musical interface design resulted in a registered U.S. patent and a technology startup company. eMotion Technologies provides easy to use plug and play wireless sensing hardware and software: www.unleashemotion.com

Rome Prize and the Berlin Prize winner, **Ken Ueno** is a composer/vocalist/sound artist who is currently an Associate Professor at UC Berkeley. His music has been championed by Kim Kashkashian, Wendy Richman, Greg Oakes, BMOP, Eighth Blackbird, Alarm Will Sound, Steve Schick with the San Francisco Contemporary Music Players, and Frances Marie Uitti. Ken's piece for the Hilliard Ensemble, Shiroi Ishi, was featured in their repertoire for over ten years with performances worldwide. He has performed as soloist in his vocal concerto with the orchestras in New York, Boston, Warsaw, Lithuania, Thailand, North Carolina, and Pittsburgh. His bio appears in The Grove Dictionary of American Music. <http://kenueno.com>.

Liliya Ugay is an award-winning composer and pianist. Among her competitions prizes are: Edward Grieg International Composers Competition, National MTNA Young Artist Composition Competition, Pre-art International composition competition (Switzerland), Crystal Camerton International Competition of Young Composers (Moscow Conservatory/Union of Composers of Russia), 14th International Beethoven Piano Sonatas Competition and many more. Her compositions expand from traditional classical ensembles to musical theater and electronic music. Ugay's works have been featured at many festivals including 45th Darmstadt Summer Courses of New Music, June in Buffalo, Oslo International Grieg Festival, Boston New Music Initiative series and 52nd Venice biennale. Originally from Uzbekistan, Liliya studied composition and piano at Uspensky Special Music School prior to coming to the U.S. to study piano with renowned pianist Alexander Kobrin as a Woodruff scholarship recipient at Columbus State University. Currently, she is a MM candidate at Yale School of Music studying with Martin Bresnick, Christopher Theofanidis and Aaron Kernis.

Kari Vakeva (b 1957) is a Finnish composer whose oeuvre includes orchestral works such as Symphony (1976 1979) which was partly recorded by Finnish RSO/Jorma Panula in 1982 and Elegia (1989 1990) performed by RSO Frankfurt/Diego Masson in 2005, and electroacoustic works like Ray 6 (2002) performed in

New Orleans at ICMC 2006, Halo (2005 2007) performed in Belfast at ICMC 2008, p(X) (2011) performed in Ljubljana at ICMC 2012, and Sundog i (2012 2015) performed in Kansas City at EMM2015. Early works are acoustic. From 2001 onward the electroacoustic works use computer to synthesize the sound: Csound, and from 2003 with MAL d, an evolving synthesis software. He is selfeducated as a composer. Clemens von Reusner (b. 1957) is a composer and soundartist based in Germany, who is focused on acousmatic music. He studied musicology and music education, drums with Abbey Rader and Peter Giger. Since the end of the 1970s he has been engaged in electroacoustic music, radio plays and soundscape compositions. At the end of the 1980s development of the music software KANDINSKY MUSIC PAINTER. 2006 2009 member of the board of the EUROPEAN FORUM KLANGLANDSCHAFT (FKL). 2010 2013 member of the board of the German Society For Electroacoustic Music (DEGEM). Numerous national and international broadcasts and performances of his compositions in Americas, Asia, Europe, i.a.: Musica Nova 2009, Prague; Seoul International Computer Music Festival 2010/2014, Seoul; International Csound Conference 2011, Hannover; International Computer Music Conference 2011, Ljubljana; Noise Floor Festival 2010/2011/2015, Stafford (UK); ISCM World New Music Days 2011, Zagreb; Opus Medium Project 2011, Tokyo; Aaron Copland School of Music 2011, New York; EMUFest 2012/2013/2015, Rome, Italy; Electro Arts Festival 2013, Cluj Romania; Network Music Festival 2013, Birmingham; ZKM Karlsruhe, 2014; Linux Audio Conference 2014/2015; ICMC 2015 Denton, Texas USA; Auricle Sonic Arts 2015, New Zealand; Concierto Octofonico, Montevideo, Uruguay 2013/2015; Festival KONTAKTE, Academy of the Arts, Berlin, 2015; New York City Electroacoustic Music Festival 2014/2015; International Csound Conference 2015, St. Petersburg, Russia,

Kyle Vanderburg (b. 1986) composes eclectically polystylistic music fueled by rhythmic drive and melodic infatuation. His acoustic works have found performances by ensembles such as Brave New Works, Access Contemporary Music, and Luna Nova, and his electronic works have appeared at national and international conferences including ICMC, EMUFest, SCI, CICTeM, and NYCEMF. Kyle holds degrees from Drury University (AB), where he studied composition with Carlyle Sharpe and the University of Oklahoma (MM, DMA), where he studied with Marvin Lamb, Konstantinos Karathanasis, Roland Barrett, and Marc Jensen. He has also participated in composition masterclasses with David Maslanka, Chris Brubeck, Eric V. Hachikian, Benjamin Broening, and Daniel Roumain among others.

Juan Carlos Vasquez is a Helsinki based composer and sound artist from Colombia. Vasquez participates constantly as a sonic artist, composer and/or performer in events within Europe, Asia and America. In 2014 his critically acclaimed series of electroacoustic pieces

inspired on classical composers, "Collages", was released by American label Important Records / Cassauna, selling out shortly afterwards. Vasquez currently works at the Media Lab Helsinki, Aalto University.

Virginie Viel is a composer of acousmatic music and a visual artist. Her artistic career began when she started studying visual arts at the Ecole des Beaux-Arts de Caen in France in 2003, where she completed a master's degree. In 2008 she extended her work into sound installations and acousmatic music and has collaborated with several artists on audiovisual and musical projects in France and Belgium. She obtained a master's degree in acousmatic composition at the Conservatoire de Mons, studying with Annette Vande Gorne, Ingrid Drese and Philippe Mion and is presently a PhD candidate in music at De Montfort University in Leicester. Her research explores the relationships between acousmatic music, visual arts and the role of multi-sensorial perception in the compositional practice of acousmatic music. She aims to compose music that exploits the trans-sensorial side of the listening experience through investigations into sound morphology and space. She is a member of Sèneçon, a collective of composers based in Brussels. Her works have been performed in Europe, Mexico and Australia. <http://virginieviel.com/>

Stephen Vitiello is an electronic musician and media artist. His sound installations are in the permanent collections of the Museum of Modern Art, the Whitney Museum, the Smithsonian American Art Museum, and the Museum of Contemporary Art, Lyon. Exhibitions include a site-specific work for NYC's High Line and the 2006 Biennial of Sydney. Vitiello has been awarded a Guggenheim Fellowship for "Fine Arts," Creative Capital award in the category of "Emerging Fields," and an Alpert/Ucross Award for Music. CDs has have been published by New Albion, Sub Rosa, Room 40 and 12k. In 2012, Australian Television produced the documentary, *Stephen Vitiello: Listening With Intent*. Originally from New York, Vitiello is now based in Richmond, VA where he is a professor of Kinetic Imaging at Virginia Commonwealth University. www.stephenvitiello.com

Thommy Wahlström, Uppsala Sweden. Composer and musician. Educated in Composition/EAM at Gotlands tonsättarskola and the Royal College of music in Stockholm. Teachers Bill Brunson, Karin Rehnkvist, Henrik Strindberg, Lars Ekström, Johan Hammerth, Per Mårtensson. His music has been performed in several places in Sweden, Estonia, Germany, Ireland and USA. The music of Wahlström is often a combination between acoustic and electroacoustic and can be described as multi faceted and multi structured. In every piece from recent years he have been concentrating on combining traditional notation with "alternative representation of sound and music" which refers to the development of graphic scores to achieve a higher level of musicians

individual presence in the pieces. As musician on Sopranosaxophone he is a member some bands, Två Cirklar (Improvised music), Barkbröder (Swedish folkmusic), Wahlström/Allard Duo (jazz) and Trio Quatuor (Early). He have performed in Europe, USA and India.

Andrew Walters was born in Topeka, Kansas but spent most of his beginning years in Farmington, Missouri. Walters has received degrees from Millikin University, Northern Illinois University, and a Doctor of Musical Arts degree in composition from the University of Illinois. Walters' music has been performed at various conferences throughout the United States and Canada including SEAMUS, SCI, ICMC, Spark, Imagine II, Electronic Music Midwest, Electroacoustic Juke Joint. His piece "Before Clocks Cease Their Chiming" was premiered by Duo Montagnard at the 2009 World Saxophone Congress in Bangkok, Thailand. His music appears on volume nine and sixteen of the "Music from SEAMUS" compact discs. Currently he is Associate Professor of Music Theory and Music Technology at Mansfield University in Mansfield, Pennsylvania.

Davide Wang is an Italian Chinese cellist and an electroacoustic composer, born in Bari (Italy) in 1997. Begins studying electro acoustic music with M. Alba Battista, and currently attends the bachelor in "Electronic Music" at the Conservatory "Umberto Giordano" of Foggia, where he studies electroacoustic composition with M. Nicola Monopoli. He also studies cello with the M. Francesco Montaruli. He attended masterclasses of composers among the most important in the international scene, like Giorgio Nottoli, Michael Oliva, Alvin Curran, Mauro Lanza and Denis Dufour. His works was select in international context, at the festivals "Art & Science Days Music and Light 2015" in Bourges (France) and "Electroacoustic Music Week 2015" in Shanghai.

Born in 1990, **Tuo (Alex) Wang** is a composer and Music producer from Beijing, China. He was admitted to the Central Conservatory of Music in 2008, majored in Recording Arts. In Sep 2015, he started pursuing MM in Computer Music in the Peabody Institute of Music, studying with Dr. Boyle.

Miles Warrington (1977) holds a B.MUS (composition) and M.MUS (composition) from the University of Kwa Zulu Natal, Durban, South Africa. He is currently a doctoral candidate at the South African College of Music, University of Cape Town, South Africa. Miles is interested in the mergence of technology and music, especially in the field of new media and composition in the context of Western art music. He is passionate about research and involvement in electro acoustic composition and pedagogy. His goal is to establish a gestural heuristics division at a tertiary institution in South Africa, that focuses on experimental composition as an integral part of theoretical research. The latter field formed the focus of his doctoral undertakings. His

planned future work includes extensive artistic projects in African Music and Dance with electro acoustics. Miles has worked with several leading artists and groups in SA, including the Sontonga Quartet, Kwa Zulu Natal Philharmonic Orchestra, The Cape Philharmonic Orchestra and many others.

Born in Shizuoka (Japan), **Hiroimi Watanabe** obtained a master's degree in musicology at the Tokyo University of Fine Arts and Music. After moving to Paris in 2007, she began to study the composition of electroacoustic music with Régis Renouard Larivière at the Conservatory of Erik Satie and with Christine Groult at the CRD of Pantin where she obtained a diploma of DEM with a Sacem Award in 2012. She obtained master's degree in computer music at the University of Saint Etienne. She is currently student at the University of Paris 8. She was a recipient of the Rotary Foundation scholarship from 2007 to 2009. In addition, she participated in several workshops for electroacoustic music including the spatialization workshop at Musiques et recherches in 2009, the computer music workshop of the Academy Manifeste at IRCAM and the acousmatic interpretation workshop in 2012 and 2014 at Futura. Hiroimi Watanabe's music, based on acousmatic music, develops illusionary spaces and sound colors. She was awarded the Prix ACSM116 at the CCMC2011 by the chairman of the jury, Bertrand Dubedout., and selected for the concert "Banc d'essai" organized by Ina.

Selena Wellington is a sculptor of sound, artist of people, storyteller, healer, goddess, witch, activist, and dreamer, among other things. Finding music at the age of 6 through piano, Selena began composing as a way to expand her heart and honor her shadows. Avidly interdisciplinary, Selena likes to combine music with other art mediums, be that spoken word, visual art, ritual performance, loud and fiery eye contact, otherworldly and melting trysts, or something else entirely. Selena attends the University of Colorado Boulder, where she is pursuing an undergraduate degree in music composition and psychology. She has studied with Patricia Burge, John Drumheller, and Daniel Kellogg. Besides writing music, Selena enjoys writing poetry, harvesting stories, continual transformation, unhinged unfettered unapologetic dance, gender bending, and surprising herself.

Benjamin D. Whiting received his BM in Music Composition and his MM in Music Theory and Composition from Florida State University, and is now pursuing his DMA at the University of Illinois at Urbana Champaign. He is an internationally award winning, active composer of both acoustic and electroacoustic music, and his works have been performed in festivals such as TUTTI, N_SEME, SEAMUS, NYCEMF, TIES, EMUFest, eviMus, the College Music Society's regional and national conferences, Sonorities Festival of Contemporary Music, and concerts put on by the organizations Soundiff and Pas e. Whiting has studied

with Scott Wyatt, Sever Tipei, Erik Lund, Erin Gee, and Ladislav Kubik. Recordings of his work can be found on the ABLAZE Records and the University of Illinois Experimental Music Studios labels.

Pierre Henri Wicomb (1976) completed a Masters Degree in composition at the University of Cape Town in 2004. From 2004 2006 he studied composition at the Royal Conservatory in The Hague. His pieces have been performed in Brazil, The Netherlands, Germany, Austria, France, Switzerland, Sweden, South Africa and Mozambique and played over Radio France, the Dutch radio station Concertzender, Swiss, South African, Portuguese and Swedish radio stations.

Pierre Henri received the Pro Helvetia artist residency in 2011 (Switzerland). His piece for trumpet and piano, 'Domicilium', and the piece 'Later than Yellow' was chosen as one of the two pieces by NMSA to represent South Africa at ISCM festivals. He was invited in 2013 to the Autumn Festival in Paris where he worked with the ensemble L'Instant Donne. In 2016 he will collaborate with Swiss musicians on an opera as part of his PhD and Pro Helvetia residency in Berne. He co founded the Purpur Festival for transgressive arts in Cape Town, South Africa. Except for the release of a cd of South African electro acoustic music on his label Peer Music, he also released a cd with the improvising trio Potage du Jour on the London record label, Leo Records. His piece Your Mother's Molecules was recorded on the label Orlando Records. The 'soundtrack' to the acclaimed theatre piece Samsa masjien was released as an accompanying cd with the play, by the South African publishers Protea. GRM.

Tom Williams is an award winning composer, music composition course director and leader of INTIME, the experimental music research group at Coventry University. He studied composition at Huddersfield and Keele Universities and has a DMA in composition from Boston University. His music has received numerous international performances and broadcasts. In 1993 ALEA III competition Ironwork for piano and tape was a prizewinner; In 2010, Can won the medal of the Senato della Repubblica Italiana Music Contest "Città di Udine". Dart for cello and electronics, premiered in NYC in 2013, and since performed ICMC, NYCEMF and IFAI and SEAMUS and was recently released on Albany Records with the cellist Madeleine Shapiro; Dart was a finalist for the British Composer Awards 2013, Sonic Art Category. His electroacoustic music song cycle Meditations on a Landscape for the soprano Juliana Yaffe was premiered at INTIME2015; and Home (Breath Replaced) was performed at MUSLAB2015 in Mexico City. www.twhear.com

Mickie Willis, composer and jazz pianist, received his D.M.A in Music Composition from Louisiana State University, studying with Kenneth Klaus, James Drew, Don Freund, and Dinos Constantinides. He composes

for live concert performance and also has created music for films and videos using MIDI instruments and computer generated sounds. His concert works include an oratorio, three symphonies, three symphonic poems, six works for chamber or string orchestra, four string quartets, two sets of piano variations, one oboe sonata, compositions for various other chamber ensembles, songs, and jazz compositions. His commercial works include a one hour suite for synthesizer, music for ten films and videos, and television commercials. He is also a writer with many published articles on music and other subjects, and one book in print. Now semi retired, he devotes his full time to composing, playing and writing, and also teaches fine arts music courses at Arkansas State University.

Jonathan Wilson is a candidate for the doctorate in music composition at the University of Iowa. His works have been performed at the Experimental Superstars International Film Festival, the 2015 and 2016 SEAMUS National Conferences, the National Student Electronic Music Event, the Iowa Music Teachers Association State Conference, and at the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition and a runner up for the 2014 Donald Sinta Saxophone Quartet National Composition Competition. Receiving his Master of Music and Bachelor of Music degrees in music composition from Western Illinois University, Jonathan has studied composition with Josh Levine, David Gompper, Lawrence Fritts, James Romig, James Caldwell, Paul Paccione, and John Cooper. In addition to composition, Jonathan has studied conducting under Richard Hughey and Mike Fansler. His compositional process is concept oriented, and each concept, in turn, generates the structural ideas that unify his works. Jonathan is a member of the Society of Composers, Inc., SEAMUS, the Iowa Composers Forum, and the American Composers Forum.

Maurice Wright was born in 1949 in Front Royal, Virginia. A Mary Duke Biddle Scholar at Duke University, he graduated Magna Cum Laude with Distinction in Music, and became a President's Fellow and Harriman Scholar at Columbia University, from which he received his doctorate in 1988. At Columbia, he studied electronic music with Mario Davidovsky and Vladimir Ussachevsky, computer music with Charles Dodge, instrumental composition with Chou Wen Chung and Charles Wuorinen, music theory with Jacques Louis Monod, and opera composition with Jack Beeson. Outstanding ensembles and soloists have commissioned his work, including the Philadelphia Orchestra, the Boston Symphony Orchestra, the Emerson String Quartet, and the American Brass Quintet. His visual music and electroacoustic music compositions have been performed on five continents. The American Academy of Arts and Letters, the Guggenheim Foundation, the Fromm Music Foundation, the Pennsylvania Council on the Arts, the Independence Foundation, and the National Endowment for the Arts have recognized and supported

his work. Recordings of his work appear on New World, Innova, Equilibrium, everglade, CRI, and other labels. His compositions are published by APNM, Theodore Presser, Schott, and by the composer.

Currently a Ph.D. Candidate in Music Composition at the University of California San Diego, **Yiheng Yvonne Wu** received a B.A. in Music from Yale University in 2003 and an M.A. in Music Composition from UCSD in 2011. Her works have been performed in the US, Canada, Taiwan, and Germany. She has received commissions from Steven Schick with the La Jolla Symphony, Palimpsest, Timothy Dwight Chamber Players, Arraymusic, Bonnie Whiting, Rachel Beetz, Dustin Donahue, and Jessica Aszodi. Her works have also been premiered by Ensemble SurPlus and at the Aspen Music Festival. As this year's winner of the Mivos/Kanter String Quartet Composition Prize, her string quartet *Utterance* will be performed by the Mivos Quartet in New York in the spring of 2016. She was a prize winner in the 2004 Formosa Composition Competition and was awarded the Abraham Beekman Cox Prize at Yale. Primary composition teachers have included Katharina Rosenberger, Kathryn Alexander, John Halle, Sophia Serghi, and Steven Takasugi.

The artistic demands of jazz have always been the driving force behind vibraphonist, drummer, and composer **Charles Xavier**, even though his eclectic music evades generic category. A jazz drummer from the age of sixteen, San Francisco Bay Area based Xavier was born and raised in New Bedford, Massachusetts, where the East Coast jazz scene shaped and defined his musical tastes. Xavier studied arranging and composition at Berklee College of Music in Boston. At the Creative Music Studio in Woodstock, New York, he studied drumming with Jack DeJohnette, Bobby Moses, Stu Martin, and Jumma Santos, and creative ensemble performance under the guidance of Karl Berger, Dave Holland, Kalaparusha, and John Abercrombie.

Nobuaki Yashima, composer and pianist, was born in Yokohama, Japan. He started to study piano at the age of three. He has performed so many place including Minatomirai Hall(Yokohama, Japan), Kioi Hall(Tokyo, Japan), and so on. He participated in piano master class with Marie Catherine Girod. At Toho Gakuen School of Music, he is studying piano with Yamada,F. and studying compose with Missé,K. and Kukiyaama,N.

Jing Yin is a composer and sound designer from Shanghai. Graduated from Yale School of Drama (MFA in Sound Design) and Shanghai Conservatory of Music (BA in Music Technology). Theater credits include *My Children My Africa*, *The Island*, *The Train Driver*, *Don Juan*, *As You Like it*. Her soundscape composition "Awakening" was presented at 2015 Sound Kitchen, Prague Quadrennial of Performance Design and Space.

Maximilian Yip was born in 1988. In 2003 he started to

play the violin. From 2005 to 2008 he received lessons in music theory. In 2006 he began to play piano. He started composing at the Clara Schumann School of Music with Christian Banasik since 2008. In 2009 he finished school with the german Abitur majoring in music and honored a special appreciation for composing. He Holds Bachelor of Science from Ruhr Universität Bochum and is attending his master degree in Economics. His work were performed amongst others at Muestra Internacional de Musica Electroacustica MUSLAB 2015 in Mexico City, The 2014 Irish Sound, Science and Technology Convocation in Maynooth and at the 2013 International Electroacoustic Music Festival of the Conservatorio S. Cecilia in Rome

Azumi Yokomizo (b.1987) is a Japanese composer. She received her master's degree in Music Composition from the Graduate School of Informatics for Arts of Shobi University in 2012. She studied contemporary music and electroacoustic music using Max/MSP under Yuriko Kojima. Her works have been accepted by the International Computer Music Conference (New York, 2010; Ljubljana, 2012; Perth, 2013), Spark Festival (Minnesota, 2010), Asia Computer Music Project (Tokyo, 2011), Ars Musica (Brussels, 2012), and the Computer Music Modeling and Retrieval (London, 2012). She is a member of the International Computer Music Association and Japanese Society for Sonic Arts.

John Young is Professor of Composition the Music, Technology and Innovation Research Centre at De Montfort University, Leicester, having previously been Director of the Electroacoustic Music Studios at the Victoria University of Wellington, New Zealand. His output includes multi channel electroacoustic pieces, large scale radiophonic work, and music combining instruments and electroacoustic sounds. His music focuses on the use computer technology to transform and combine sounds in innovative ways to create sonic drama and musical development. Awards include First Prize in the 1996 Stockholm Electronic Arts Award and First Prize with a Euphonie d'Or of the Bourges International Electroacoustic Music and Sonic Art Competition. He has been a guest composer and/or teacher at numerous institutions around the world, including the GRM, the Institut International de Musique Electroacoustique de Bourges, EMS and Kungliga Musikhögskolan (Stockholm), the iMPACT Center at the University of Missouri Kansas City, San Jose State University, Bowling Green State University, Simon Fraser University, the University of Montréal, the University of Lanús (Buenos Aires) and the University of Auckland. Two solo discs of his work are available on the Empreintes Digitales label.

http://www.electrocd.com/en/bio/young_jo/discog/

Building on his many diverse interests, composer and violinist **Mark Zaki's** work ranges from historically informed and traditional chamber music to electroacoustic music, mixed media composition, and

music for film. He is an associate professor at Rutgers University Camden where he is the director of the Music Program and the Rutgers Electro Acoustic Lab (REAL). In 2012-13, Mark was a visiting professor at the University of Sheffield as the recipient of a Fulbright Scholar Award to the United Kingdom. He also has served as the president of the Society for Electro Acoustic Music in the United States (SEAMUS).

Roberto Zanata was born in Cagliari, Italy, where he also graduated in Philosophy. A composer, musician and musicologist in electronic music, he studied and graduated in composition and electronic music at the Conservatory of Cagliari. In the middle of nineties Roberto became active in Italy and abroad. He wrote chamber music, music for theatre, computer music, electroacoustic and acousmatic music as well as multimedia works. He actually teaches Multimedia at the Conservatory of Ferrara and he works for Associazione Spaziomusica.

Zhaoyu Zhang (b. 1988) is a composer trying to incorporate experimental elements into his compositions by using simple and creative way that produce high quality sounds. Based in Mainland of China, he grew up in Inner Mongolia, where the rich cultural heritage of the Han-Mongolian border region influences much of his music. His work Power of the script (Trombone and fix media), was selected in WOCMAT conference at Taiwan, IcM at San Diego and SCI Chapter New Music Symposium at Iowa City. In 2016, his four channel work Nothing is lost was selected in National Student Electroacoustic Music Event at Oklahoma City. Having received undergraduate degree in composition and theory from Central Conservatory of Music, China, Zhaoyu is currently a doctoral degree candidate in music composition at the University of Illinois at Urbana-Champaign, where he received his master degree and works as Teaching Assistant of Computer Music Project.

Performers

Featured performer: Maja Cerar



Violinist **Maja Cerar's** repertoire ranges from the Baroque to the present, and her stage experience includes performances with live electronics as well as theater and dance. Since her debut in the Zürich Tonhalle in 1991, she has performed internationally as a soloist with orchestras and given recitals with distinguished artists. She has played at festivals such as the Davos "Young Artist in Concert," Gidon Kremer's Lockenhaus Festival, the ISCM World Music Days in Ljubljana, and the ICMC festival in Barcelona and Singapore, the "Viva Vivaldi" festival in Mexico City, and numerous others. Her collaborative works have been featured at the "Re:New Frontiers of Creativity" symposium celebrating the 250th anniversary of Columbia University, "LITSK" festival at Princeton University, and the SIGGRAPH 2007 multimedia conference/festival in San Diego. Since 2014 she has also created her own works, fostered by The Tribeca Film Institute's "Tribeca Hacks" and by the Future Music Lab at the Atlantic Music Festival, involving robotics and wearable motion sensors. Maja Cerar has premiered and recorded numerous works written for and dedicated

to her. She has worked with many composers, including Jean-Baptiste Barrière, Sebastian Currier, Beat Furrer, György Kurtág, Alvin Lucier, Katharine Norman, Morton Subotnick, and John Zorn. She graduated with honors from the Zurich-Winterthur Conservatory, and earned a Ph.D. in Historical Musicology from Columbia University, where she is currently a member of the Music performance faculty. www.majacerar.com

Amy Advocat, bass clarinet (see **Transient Canvas**)

Harpist **Arielle** is a multifaceted artist whose inspiration constantly seeks balance among visual, sonic, and physical elements. Forging a dynamic career in both music and fashion design, she explores the convergence and interdependence of many art forms while striving to achieve the aesthetic pleasure of striking form, high impact, and refined contrast. Being a collaborative harpist and contemporary music aficionado, Arielle enjoys commissioning and performing new works by composers across the globe, and has played over 75 world premieres. In addition to music performance, Arielle can be found fusion dancing with her partner to a diverse range of live and recorded music in various locations all over the city. Arielle is a graduate of Juilliard and the Fashion Institute of Technology. For more info, please visit www.arielleharp.com and www.pearling.org.

Francesca Arnone is the flute professor at Baylor University in Texas. A veteran of regional and opera orchestras in the US and Mexico, she's also been a concerto soloist on flute, alto flute, and piccolo, on repertoire ranging from Bach to Chen Yi. Recordings on MSR Classics. www.francescaarnone.com

American born flutist **Nina Assimakopoulos** is credited with over 84 new music commissions and world-premiere performances and five solo CDs. She is the recipient of numerous grants and awards, including the Aaron Copland Fund Grant for New Music Recording, two Fulbright Grants, and the National Society of Arts and Letters Career Award, and has performed with the Munich City Opera, Bavarian Radio Symphony Academy Orchestra, Pittsburgh Symphony Orchestra, and Toledo Symphony Orchestra. Assimakopoulos is flute professor at West Virginia University, West Virginia, USA. www.ninaassimakopoulos.info

Baltimore bred bassoonist **Scott Bartlett** is an active performer and collaborator based in Ann Arbor. He is a passionate advocate of new music and has collaborated with many composers from the University of Michigan, frequently premiering works on a national and international stage. He enthusiastically promotes the composition of new works for the bassoon as a chamber instrument, tirelessly commissioning works that combine the bassoon with a variety of innovative ensembles. Most recently Scott has premiered solo works written for him at the University of Miami, as well on the University of Michigan Museum of Art concert series. A dynamic

chamber musician, he has been a member of the Contemporary Directions Ensemble and the Early Music Ensemble at Michigan. As part of the Berio Sequenza Project of University of Michigan, Scott had the honor of performing the Berio Sequenza XII for solo bassoon. He has recently finished a specialist degree with Dr. Jeffrey Lyman at the University of Michigan, where he also attained two masters degrees, one in bassoon performance and one in chamber performance. Previously he had studied at West Virginia University with Peter Kolkay and Lynn Hileman, where he soloed with the West Virginia University Symphony Orchestra with Francisco Mignone's Concertino for Bassoon and Small Chamber Orchestra as one of the winners of the school concerto competition.

Shaun Cayabyab is a percussionist and composer from southern New Hampshire with an interest in contemporary, electronic, and electroacoustic composition and performance. As a performer, Shaun has performed in concerts alongside ensembles such as the United States Coast Guard Band, So Percussion, and Roomful of Teeth. Other notable performances include clinics at the Percussive Arts Society International Convention (PASIC), a concert at the SEAMUS 2016 National Conference, and a performance of Steve Reich's Music for 18 Musicians with the UCONN Percussion Ensemble. As a composer, Shaun has had compositions performed throughout the New England area. Shaun's works have also been performed at the University of Miami Frost School of Music, the 2015 SPLICE summer electroacoustic institute, and at the Boston nighttime public arts festival ILLUMINUS. Shaun is interested in collaborations between musicians and artists from all creative mediums, and aims to pursue performance and composition that incorporates music into such mediums. Shaun holds a B.M in Music Composition and a B.A in Computer Science from the University of Rhode Island, and is currently pursuing an M.M in Percussion Performance at the University of Connecticut.

Violinist **Alessandro Cazzato** (1988) graduated and specialized "cum laude" in Violin with Franco Mezzena and Felix Ayo. He performed solo concerts in major Concert Halls and Festivals in Italy and abroad (Germany, Switzerland, Spain, Argentina, Portugal, etc.). As soloist, he has recently performed the integral of J. S. Bach's Sonate und Partite. He funded the Entr'Acte Strings Orchestra with which he recorded CDs dedicated to A. Vivaldi and J. S. Bach (Soundiff Records). His repertoire spans from baroque to contemporary music, collaborating with well-known Italian and foreign composers. Graduated "cum laude" in Literature and Modern Philology at the University of Bari (Italy), he has written appreciated essays and papers on Music and Literature. His publications are reviewed on important magazines. He devotes also to teaching. He held seminars on Baroque music, Mozart's interpretation and performance, relationship between Music and Poetry. He held also courses of Violin and Contemporary

Violin Performance for the International Music Festival "RuidalSud" (2014 & 2015) in Argentina. He has been invited to take part in juries of International Competitions. He teaches Violin in Italian Conservatories of Music. He plays a Ferdinando Garimberti violin (1954). Info: www.alessandrocazzato.com.

Wayla J. Chambo is a versatile, committed performer of new and experimental flute music alongside the traditional repertoire. She has performed with the Dallas Festival of Modern Music, the Allen Philharmonic Orchestra, the Dallas Wind Symphony, and the Norfolk Chamber Consort, and maintains an active presence at national and regional conventions. Chambo serves on the National Flute Association's New Music Advisory Committee and was Program Chair of the 2016 Mid-Atlantic Flute Convention. She is a faculty member at Thomas Nelson Community College in Hampton, VA, and a classical radio announcer on WHRO-FM. Recent appearances as a performer, teacher, and adjudicator include the Richmond Flute Fest, Hampton Roads Flute Faire, East Carolina Univ. Flute Symposium, California St. Univ.-Monterey Bay, the Univ. of California at Berkeley, the Univ. of North Carolina at Chapel Hill, Sweet Briar College, and June in Buffalo. Also active as a dancer and writer, Chambo has been recognized for her inter-media performances involving dance and music, and has published poems and articles in The Greensboro Review, Artizen, Cellar Door, and Harmonia. She holds degrees from the Univ. of North Carolina at Chapel Hill (BM), CalArts (MFA), and the Univ. of North Texas (DMA).

Lin Chen, percussion (see **Duo Soie Plus**)

A native of Taiwan, violist **Ting-Ying (Tina) Chang-Chien** enjoys a versatile performing career based in New York City. She came to New York at age 12 when she was accepted into the Juilliard School the Pre-College Division. She made her Carnegie Hall Debut at the age of 17. Ms. Chang-Chien was featured on the WQXR young artist radio showcase, "From the Top" in 2000. She appears regularly on the stage of Lincoln Center and Carnegie Hall. She performed as principal violist with the Grammy-winning Albany Symphony in Carnegie Hall in 2013, where she has performed with such artists as Joshua Bell, Yo-Yo Ma, to name a few. She has also collaborated with members of the New York Philharmonic and Metropolitan Opera Orchestra. In the 2008 Latin Grammys, she was featured with pop artists including John Legend, Gloria Estefan, Patti LaBelle, and Carlos Santana. Outside of performing, Ms. Chang-Chien is a passionate music educator who teaches in the tri-state area schools and studios.

Violinist **Funda Cizmecioglu** began her musical journey in Istanbul at the age of 5, inspired by her grandfather, a traditional Turkish Saz player. Currently in New York City, she has had the opportunity to serve as concert-

mistress under renowned conductors such as Kurt Masur and Leonard Slatkin, and collaborate with musicians such as Itzhak Perlman, Joshua Bell, Sharon Isbin, and Yo-Yo Ma. She has also joined United States east coast tours with Peter Gabriel, Frank Sinatra Jr., and Johnny Mathis, and appeared on Saturday Night Live with Kanye West. Funda has performed solo recitals at Carnegie Hall's Weill Recital Hall as well as at Lincoln Center's Alice Tully Hall, and is currently principal second violinist in the Albany Symphony Orchestra. Funda has a Bachelors in violin performance from the Mimar Sinan Fine Arts University State Conservatory in Istanbul, and a Masters of Music as well as a professional studies diploma from Mannes College The New School for Music in New York City and performance diploma from international Summer Academy at Mozarteum in Salzburg.

Pam Clem has been playing cello since the age of 10 and has studied with Robert Hofmekler and then under Robert Ashby at James Madison University. A Northern Virginia native, she has performed with McLean and Loudon Community Orchestras for the past twenty five years. In addition to Fuse Ensemble, she also plays in several trios, performing classical music and jazz in venues such as Wolfrap, The Lyceum and Blues Alley in Washington, DC.

Cellist **Arthur Cook** has appeared as a chamber musician and soloist in summer festivals at Sandpoint, Meadowmount, Taos, Yale at Norfolk, Rutgers and Apple Hill. He has served as artistic director for Lyrica and Artists in the Hall as well as principal cellist and soloist for the Wayne Chamber Orchestra, the New Philharmonic and the New York Symphonic Ensemble on its Japan tour. Mr. Cook won First Prize in the New York Studio Club Awards as well as in competitions at the Metropolitan YMHA (NJ) and the Wayne YMHA (NJ), and he has appeared as soloist with orchestras at Alice Tully Hall and Carnegie Hall. He holds degrees from Texas Tech University and the Mannes College of Music, where he was a recipient of the George Szell Award and the Graduate Performance Award. His teachers included Arthur Follows, David Geber, Felix Galimir, and Louis Krasner. He has been on the music faculties of both Seton Hall University and Smith College. Mr. Cook plays on a 1798 Josef Gagliano cello presented to him by the Gandolph Foundation.

Performer, composer and media artist **Scott Deal** engages new works of computer interactivity, networked systems, electronics and percussion. His recordings have been described as "soaring, shimmering explorations of resplendent mood and incredible scale"...."sublimely performed", and his recent recording of Pulitzer Prize/Grammy Award-winning composer John Luther Adams' Four Thousand Holes, for piano, percussion, and electronics was listed in New Yorker Magazine's 2011 Top Ten Classical Picks. He has performed at venues worldwide, including

Musicacoustica Beijing, Almeida Opera London, Arena Stage Washington, Supercomputing Global, Vancouver New Music Festival, Zerospace, SIGGRAPH, Chicago Calling, IEEE CloudCom, Ingenuity Festival, ICMC, NIME, PASIC and with groups that include ART GRID, Another Language, Digital Worlds Institute, Callithumpian Consort, Percussion Group Cincinnati, and the Helsinki Computer Orchestra. He is the percussionist for the computer-acoustic trio Big Robot, who have performed to audiences worldwide. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of Auksalaq, a telematic opera called "an important realization of meaningful opera for today's world". Deal's work has received funding from organizations that include Meet the Composer, Lilly Foundation New Frontiers, Indiana Arts Council, Clowes Foundation, IUPUI Arts and Humanities Institute, and the University of Alaska. He resides in Indianapolis, Indiana where he is a Professor of Music and Director of the Donald Louis Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI).

French-American pianist **Julia Den Boer** is a strong advocate of contemporary music. Based in New York city, she performs internationally and has commissioned and premiered numerous works. She is committed to exploring and pushing her instrument's boundaries through close collaboration with composers and has had the opportunity to work with some of the most prominent composers of our time such as Heinz Holliger, Philippe Leroux, Ned Rorem, Martin Matalon and Kaija Saariaho.

A native of Taiwan, pianist **Shiau-uen Ding** is an energetic performer of traditional and contemporary repertoire. She studied piano with Eugene Pridonoff, Elizabeth Pridonoff, and Lina Yeh, computer music with Mara Helmuth and Christopher Bailey, and contemporary improvisation with Alan Bern at National Taiwan Normal University and University of Cincinnati, where she received her doctoral degree. She lives in New York City. She has performed in France, Germany, Belgium, China, and throughout the US and Taiwan. Most recently, she premiered Christopher Bailey's Empty Theatre, a quasi-concerto for piano and orchestra, at SinusTon Festival in Germany. She was called a daredevil by The New York Times for her performance at Bang on a Can Marathon and a powerful force on the new music scene by Array for her recital at Spark Festival in Minneapolis. She has collaborated with internationally renowned performers and composers, including Steve Reich, Michael Kugel, George Tsontakis, who refers to her rendition of his *Ghost Variations* as a monster performance, and Moritz Eggert, who dedicated his *Hämmerklavier XIX: Hymnen der Welt (Afghanistan bis Zimbabwe)* to her. She has recorded for Capstone, Centaur, Innova, and New Focus.

Associate Professor of horn, **Lydia Van Dreef** joined the University of Oregon faculty in 2006. Ms. Van Dreef

maintains an active performing career as an orchestral, chamber, solo and recording artist. A member of The Eugene Symphony Orchestra, The IRIS Orchestra (Memphis, TN) the UO's Faculty Brass and Wind Quintets, The Oregon Bach Festival Orchestra, and Quadre: The Voice of Four Horns, Ms. Van Dreel can be heard in concert halls worldwide, and is featured on a diverse number of recordings projects such as The Cherry Poppin' Daddies "Susquehanna" and the 2012 Chrysler Super Bowl ad "It's Halftime in America". Ms. Van Dreel's first solo CD, "New Millennium Music for Horn" was released on the Quadre Records label in 2014. Before joining the Oregon faculty, Van Dreel held a ten-year tenured position as co-principal horn of the Sarasota Orchestra.

The Duo Soie PLUS – Ming Wang (flute) and Lin Chen (percussion) plus Xiao Fu (multimedia, electronics and composition) and Jelena Dabic (composition and tambura) – is a new fresh-cheeky voice of contemporary music in Hamburg (Germany). The two native Chinese musicians, who studied in Germany, convince through their virtuosity, precision and theatrical gesture. Since 2014, the Duo Soie has been collaborating with Xiao Fu and Jelena Dabic, forming the extended ensemble Duo Soie PLUS. For more information please visit www.duo-soie.com.

Eddie Farr, alto saxophone (see **Composers**)

Ford Fourqurean is an award-winning clarinetist and scholar based in New York. Known for his "ability to connect and introduce students to contemporary literature," he is in high demand as a guest artist and clinician at universities throughout the United States. He has earned recognition as one of six national winners of the Honor Society of Phi Kappa Phi's Marcus L. Urann Fellowship. As a versatile performer, he performs as a member of the renowned Contemporary Chamber Players and as a recitalist along with numerous independent projects. Fourqurean has been recently selected as the Contemporary Ensemble Fellow for the Atlantic Music Festival. As a scholar, he has given conference presentations at the International Clarinet Association's ClarinetFest, Southern Regional Honors Council, and Society of Composers, Inc. National Student Conference. Fourqurean currently studies at Stony Brook University as a Master of Music student of Alan R. Kay.

Paolo Geminiani (1960) studied Composition, Electronic Music, Choral Music and Choral Conducting, Band Instrumentation with Azio Corghi, Franco Donatoni, Alessandro Solbiati, Adriano Guarnieri, Alvisé Vidolin, Gyorgy Ligeti, Gerard Grisey, Goffredo Petrassi, Niccolò Castiglioni. He has won and received commendations at various competitions including: Gustav Mahler, Counterpoint International Competition, SuonoSonda, Daegu Contemporary Music Orchestra, Valentino Bucchi Prize, Florence String Quartet, Pierre Schaeffer, etc. His

works performed in Slovenia (ISCM World Music Day), UK (Saint Giles' Cripplegate London), USA (Steinway Hall and Legacy Hall New York, Columbus State University, Isaacs Auditorium Selingrove), Argentina (Auditorium "Juan Victoria"), Brazil (49th Festival Musica Nova "Gilberto Mendes" Ribeirão Preto Brazil), Japan (Hagi Origami Museum), South Korea (ICMF di Deagu) and Italy: MiXXer Musiche del Secolo XX Ferrara 2015, Rebus 2014, SIMC Composers 2014, Chamber Music Festival Lucca, Cluster-Compositori Europei, "Settimana del contemporaneo", Risuonanze, etc. Scores published in Italy by Ut Orpheus, Sconfinarte, MAP Editions, Agenda, TEM-Taukay, ArsPublica; CDs edited by RMN Label, Sheva Collections, SuonoSonda, Accademia Pescarese. He actually teaches in Conservatory "N. Piccinni" of Bari (Italy). Info: www.paologeminiani.it

Clarinetist **Amy Glover** is a chamber musician, recitalist, and teacher based in New York City. Amy is passionate about all musical styles—classical, improvisational, and contemporary. As co-founder of the clarinet and piano team Duo Ephelia, she has performed at Carnegie's Weill Recital Hall, the Nicholas Roerich Museum, the Czech Center New York's Bohemian National Hall's Sounds of Serendipity series, and the Hewlett-Woodmere Public Library's New Talent New Ideas series. She has also appeared with the Texas New Music Ensemble, the Light Opera of New York, and the Lucerne Festival Academy Orchestra as well as the Banff Centre's Performance Today as a musician-in-residence. She was a finalist in the International Clarinet Association's Orchestral Competition in 2011 and a semi-finalist in the CAG Victor Elmelah Competition in 2015. Amy is on the faculty at the Mozartina Musical Arts Conservatory and the JCC on the Hudson's Music Works program in addition to maintaining her own clarinet and saxophone studio. She holds a Master of Music Degree from the Mannes College of Music where she received the James E. Hughes, Sr. Memorial Performance Award and a Bachelor of Music summa cum laude from the University of Houston.

Amanda Gookin, cello (see PUBLIQuartet)

Emilio Guarino is a bassist and producer with interests that range from orchestral performance practice to contemporary electronic music, jazz, and free improvisation. His willingness to experiment and explore while staying dedicated to the deep traditions of his craft is quickly distinguishing him as a uniquely eclectic member of the global music scene. He is an alumnus of Pierre Boulez's venerable Lucerne Festival Academy, where he had the opportunity to work with a number of internationally celebrated composers and conductors including Sir Simon Rattle, Matthias Pintscher, Heinz Holliger, and Tod Machover of the MIT Media Lab. In addition to his work abroad, Emilio keeps busy at home both with his own projects and freelances in New York City. He frequently appears with The Curiosity Cabinet, Ensemble Moto Perpetuo, and Ensemble Mise-En. As a

producer, Emilio's experimental electronic music project monat mai has a number of releases available on Bandcamp.

Justin Gunter is a percussionist currently residing in Oberlin, OH. Originally from Albuquerque, NM, Justin graduated from the Oberlin Conservatory of Music in December of 2015 where he majored in Percussion Performance. During his time as a student, Justin explored a wide range of musical styles, performing with the Oberlin Orchestra, the Oberlin Chamber Orchestra, the Contemporary Music Ensemble, the Oberlin Sinfonietta, the Oberlin Percussion Group, the Performance and Improvisation Ensemble (PI), the Oberlin Improvisation and New Music Collective, and the Oberlin Dance Company. Justin was selected to perform with Oberlin ensembles in New York City and Chicago and can be heard on a number of Oberlin Music Label recordings. Justin has always had a passion for collaborating with composers on new works and was involved with dozens of world premiers during his time at Oberlin. Justin has also studied various types of hand percussion and drum set under the guidance of Jamey Haddad. In 2012, Justin was awarded the Avedis and Armand Zildjian Scholarship by his primary teacher, Michael Rosen. In addition to his performance practice, Justin has worked as a percussion teacher and clinician with students of all ages.

Clarinetist **Marianne Gythfeldt** has distinguished herself in chamber music, orchestral and contemporary music performance on the international stage. Her professional chamber music career was launched when she won the Naumburg Chamber Music award in 1995 as a member of New Millennium Ensemble. Marianne is especially recognized in the fields of electro acoustic music, contemporary chamber music and performance education. She is equally at-home in traditional, contemporary and alternative genres as clarinetist of Zephyros Winds, Talea Ensemble, Consortium Ardesia, Collide-O-scope, and SEM Ensemble. She was recently appointed Assistant Professor of clarinet and head of woodwinds at Brooklyn College Conservatory and she spent eight years as clarinet and chamber music professor at the University of Delaware where she won the Delaware Division of the Arts established artist award, producing a 4-piece commission project of electroacoustic pieces presented in the US and Korea. Ms. Gythfeldt has recorded with CBS Masterworks, CRI, Albany, Koch and Mode Records.

German born drummer/percussionist **Joe Hertenstein** is an improviser/composer who lives in NYC. He leads several bands and has released five albums under his own name and many more as a sideman on labels such as MoersMusic, Cleanfeed, Red Toucan, jazzwerkstatt Berlin, Creative Sources, 2nd Floor/Loft-Cologne, Skirl, Leo, Engine, and Konnex. His recent performances include concerts at the John F. Kennedy Center for the Performing Arts in Washington, DC, Carnegie Halls'

Weill-Recital-Hall, Roulette and The Stone in New York City, the Philharmony in Cologne and the MOERS Festival in GER, Warsaw Jazz Summer Days in Poland and the Cleanfeed Festival in Portalegre, Portugal. 2005 "All about jazz" magazine praised his performance observing that "Joe Hertenstein's drums seem to be shaping the music from the bottom up", and Stef Gijssels of the freejazzblog listed Joe's album HNH on his 10-Best-of-2015 as "Fantastic trumpet, bass, drums trio redefining the format through inventive music". In May 2015 Joe was composer in residence at the Atlantic Center for the Arts in Florida, where he met Jeff Morris. Since moving to New York in 2007, Joe has developed his Stone-Table-Percussion-concept. Having always been interested in electro-acoustic processes, his collaboration with Morris as Shankcraft! is his latest offering.

L. Cody Hosza is a multi-instrumentalist with experience in a wide range of genres, including classical, jazz, and contemporary music. Since pursuing the saxophone at age 8, Cody has had countless performances with a number of groups including the Leon Petrucci Jazz Orchestra, the Manhattan School of Music Saxophone Ensemble, and has even recorded with the Sooyoung Chin Jazz Orchestra, in addition to many solo performances, including the premieres of works by Wei Dai and Ted-King Smith at the 2015 New York City Electroacoustic Music Festival. Cody is currently a senior at the Aaron Copland School of Music at Queens College, and has studied with world-renowned saxophonists Billy Drewes and Paul Cohen.

Pianist **Jonathan Howe** grew up in Armonk, NY. He earned a BA in Music from Princeton University in 2001, an MA in Music Education from Queens College/CUNY in 2005, and Educational Administrative Certification from LIU Post in 2008. He began taking piano lessons at age 4, and now studies with Teresa Dybvig. He teaches Instrumental Music in the East Hampton School District. When he is not playing the piano, he enjoys bridge and squash.

A professional oboist based in Asia, **Yi-An Huang** is currently studying for her Master degree of Music (Oboe) with Ms. Li-Yueh Lin in the Department of Music of National Taiwan Normal University. Huang began her music learning in piano in the age of 5, she is also a skillful piano accompanist. Recently Huang had joined many contemporary theatre sound projects, also leveraged her music study with special education program for children.

Yamaha Performing Artist Dr. **Jeffery Kyle Hutchins** is active as a soloist, chamber musician, improviser, and performance artist. Praised for his "formidable technique" and "envious uniformity of tone" (The Saxophone Symposium), Hutchins has performed in the Czech Republic, Scotland, South Korea, and all across the United States. He has recorded on Avid Sound Records,

Emeritus Records, GIA Publications, Farpoint Recordings, and Klavier Records, and has been awarded grants and competition prizes from DOWNBEAT, Music Teacher's National Association (MTNA), Mu Phi Epsilon Foundation, and New Music USA, among others. As an advocate of new music, Hutchins has premiered over 70 new works for the saxophone and regularly performs with groups 113, AVIDduo, Binary Canary, Renegade Ensemble, and Strains New Music Ensemble. Hutchins received the Doctor of Musical Arts from the University of Minnesota and currently teaches at Bemidji State University and the University of Northern Iowa. Visit www.JefferyKyleHutchins.com for more information.

Iron Giant Percussion, or abbreviated in the most confusing manner possible, FeGP, is an emergent contemporary ensemble based in Birmingham, consisting of Sam Herman, Brett Huffman, Seth Noble, and Justin Wallace. Established in 2011 to perform a collaborative piece with Sanspointe Dance Company, they subsequently presented multiple ambitious concerts in Alys Stephens Center's Sirote Theater – each featuring some of the most influential and challenging percussion music from the 20th and 21st centuries. The group won the 2013 Clefworks Festival competition in Montgomery, where they performed with internationally acclaimed So Percussion group for the premiere of Jason Treuting and Josh Quillen's Montgomery Double Music. In addition to formal concerts, Iron Giant Percussion regularly participate in community and outreach programs through organizations such as BAMA, Children's Dance Foundation and Metropolitan Youth Orchestra's Scrollworks. With each performance, Iron Giant aims to bring an answer to the most common question regarding percussion music: "Is that actually a thing?" That answer is a resounding, unequivocal "Yes it is!"

Based out of Calgary, **Mathew James** is a hornist known for radical performance and an advocate for new music. His training began at the University of Calgary where he completed his undergraduate degree. Following that he moved to Chicago, IL. where Mathew completed both a Masters degree and a Postgraduate certificate in performance. Mathew has performed with orchestras in the USA and Canada. He served as the fourth horn with the Saskatoon Symphony during their 2015/2016 season. Mathew is a founding member and the artistic director of Calgary's Timepoint ensemble an ensemble dedicated to performing works by living composers. Their reputation for the performance of radical new works and challenging many conventions of traditional music making is rapidly growing.

Arthur Kampela, is a composer, virtuosi guitarist, singer and performer. As a composer he received commissions and awards from the Guggenheim Foundation (2014), Collegium Novum Zurich (2013), DAAD (Artist-in-Residence Berliner Künstlerprogramm 2012-13), The New York Philharmonic (2009), Koussevitzky Foundation

(2007), Fromm Music Foundation (1998), ISCM/World Music Days Stuttgart 2006, Germany, Rio-Arte Foundation, Brazil (1999) and fellowships from the Brazilian Government (CNPq) and Columbia University (1990-1998), among many others. Kampela was the winner of the 1995 International Guitar Composition Competition Rodrigo Riera (Caracas, Venezuela) and winner of the 1998 Lamarque-Pons Guitar Composition Competition (Montevideo, Uruguay). <http://www.kampela.com>.

American pianist **Craig Ketter** is rapidly distinguishing himself as a leading pianist of his generation, performing as soloist and chamber musician throughout the world. Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," Mr. Ketter is known for playing with powerhouse sonority combined with longlined dulcet lyricism. He has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the South Orange Symphony, the Garden State Philharmonic, the Raleigh Symphony, the Durham Symphony, the Rocky Ridge Music Festival Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany, and Japan, and across the United States and Canada. Mr. Ketter regularly joins forces with international singers and chamber groups. Venues include NPR's Performance Today series, CBS Sunday Morning, Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colón in Buenos Aires, La Huaca, Atlapa in Panama City, the Savannah Music Festival, Bay Chamber Concerts in Rockport, Maine, Music in the Mountains in Colorado, and The Marilyn Horne Foundation. Musicians he has collaborated with include flutist Eugenia Zukerman, clarinetists Stephen Williamson, Ricardo Morales, and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly HallTompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis, and Robert White. Mr. Ketter is currently on the piano faculty of New Jersey City University.

Skye Kinlaw first began studying the violin at age 3 in her hometown of Orlando, Florida. Since then, she has performed solo at Carnegie Hall's Weill Recital Hall in New York City and has been a part of Northwestern University's String Pedagogy Weekend. She has additionally performed with the Peabody Preparatory's Pre-Conservatory Violin Program at the Kennedy Center in Washington, DC, and at Bryant Park in New York City. In 2014, she attended the Domaine Forget International Music and Dance Academy in Quebec. Last summer from June-August 2015, she attended the renowned Heifetz International Music Institute in Staunton, Virginia. Skye is currently a student at the Jacobs School of Music at Indiana University, where she pursues a Bachelor of Music degree in Violin Performance under the tutelage of Mimi Zweig. Prior to enrolling at IU, she was a student of

Rebecca Henry at the Peabody Preparatory of the John Hopkins University in Baltimore, Maryland. Outside of music, she enjoys hiking, reading and painting.

Pianist and composer **Keith Kirchoff** has performed throughout all of North America and much of Europe. A strong advocate for modern music, Kirchoff has premiered over 100 new works and commissioned over two dozen compositions. As part of his commitment to fostering new audiences for contemporary music, Kirchoff has appeared at colleges and universities across the United States as a lecture-recitalist. He has played with orchestras throughout the U.S., performing a wide range of concerto, including the Boston premiere of Charles Ives's Emerson Concerto and the world premier of Matthew McConnell's Concerto for Toy Piano. Kirchoff has won awards from the Steinway Society, MetLife Meet the Composer, the Foundation for Contemporary Arts, and was named the 2011 Distinguished Scholar by the SMSA. Specializing on works which combine interactive electro-acoustics with solo piano, Kirchoff's Electro-Acoustic Piano Tour has been presented in six countries, and the first album in the Electro-Acoustic Piano series was released in 2011 on Thinking outLOUD Records. He has also recorded on the New World, Zerx, Bridge, and SEAMUS labels.

Violinist **Gregor Kitzis** plays regularly with The Orchestra of St. Luke's at Carnegie Hall and is a founding member of The Ouluska Pass Chamber Music Festival in Saranac Lake, New York. He has performed early music on period instruments with The American Classical Orchestra, premiered and recorded countless new works with ensembles including Orchestra of Our Time and CollideOScope, arranged, performed, and recorded with David Bowie, been the string contractor for TV appearances with Enya, and performed with artists ranging from Anthony Braxton to John Cage, playing everything from solo and chamber music recitals to rock and tango in venues ranging from Carnegie Hall and the late CBGB's to Saturday Night Live and David Letterman and new music and jazz festivals throughout the United States, Canada, and Europe. He plays an old Italian violin made in the 1690s by Giovanni Grancino. Of his performance of Vigeland's Ives Music, The New York Times wrote "scratchier and more mistuned than even Ives would have found amusing." And in a later review: "The important violin solos were excellently projected by Gregor Kitzis, sometimes with whistling purity, always with vivid presence" (Paul Griffiths, The New York Times). More recently, newmusicbox.org reviewed a solo performance with the Albany Symphony at Carnegie Hall in May of 2010 as "authentic, jawdropping fiddling," and American Record Guide reviewed the same performance, saying "Kitzis stole the show in his procession from one end of Carnegie Hall to another, his violin resonating brilliantly and vanishing with ghostly shivers in Carnegie's remarkable acoustic."

Clarinetist **Esther Lamneck** is known for her

performances on the Hungarian Tárogató, a single reed woodwind instrument with a hauntingly beautiful sound. The instrument's aural tradition has led her to perform it almost exclusively in new music improvisation settings. She is recognized for her collaborative work with composers on both the clarinet and the tárogató in creating electronic music environments for improvisation. Dr. Lamneck is Music Professor at NYU and currently serves as Program Director of Woodwind Studies and the Clarinet Studio at New York University. She is artistic director of the NYU New Music and Dance Ensemble, an improvising flexible group which works in electronic settings using both fixed media and real time sound and video processing. Ms. Lamneck has worked together with choreographer Douglas Dunn for many years creating multimedia productions for Festivals in the US and Italy. Ms. Lamneck is involved in many projects, several concerned with creating compositions for the flute and clarinet in diverse settings. Her latest CD with NYU faculty Trio, Phenomenon of Threes on INNOVA, makes a significant contribution to the repertoire and presents five new and recent works for flute, clarinet and piano. The Tornado Project has commissioned works for flute and clarinet for Esther Lamneck and Elizabeth McNutt in interactive real time computer music settings and their new CD was released by Parma records. Ms. Lamneck is involved in current collaborations with numerous composers creating new works for the clarinet and tárogató in electronic music settings. An internationally renowned recording artist she has recorded for Amirani Records, Capstone, Centaur, CRI, EMF, INNOVA, Music and Arts, Opus One, SEAMUS, Romeo/Qualiton, New World Records, and Parma.

Flutist **Cassie Lear** is a performer and teacher based in Denton, TX. She has performed at the 2014 Electric LaTeX Computer Music festival, where her performance of Eli Fieldsteel's Aerophoneme was voted Audience Favorite, and at the 2015 International Computer Music Conference. She has also performed with Nova, the new music ensemble at the University of North Texas, with the Oregon-based woodwind quintet Five, which was awarded first place in the 2010 Areon Flutes International Chamber Music Competition, and with the University of Oregon Symphony, the Oregon Wind Ensemble, the Oregon Coast Chamber Orchestra, and the Eugene Contemporary Chamber ensemble, and was featured on the soundtrack of two short films, several plays, and one feature-length horror film. She has participated in the Oregon Bach Festival Composer's Symposium and the nief norf Summer Festival, won third place in the 2013 Seattle Flute Society Young Artists Competition, and was a 2012 finalist in the University of Oregon Concerto/Aria Competition. She received her BM from the University of Oregon and is currently working on her MM at the University of North Texas.

Pianist **Mirna Lekić** is active as a recitalist, chamber musician and educator. Mirna plays a wide range of repertoire that reflects both her interests in the music of living composers, celebrated through premiere

performances and commissions, and her study of early music practices, particularly works for fortepiano. A founding member of Ensemble 365 and Duo RoMi, she has presented premieres at the Queens New Music Festival, Princeton University Sound Kitchen, International Festival for Contemporary Performance, The Firehouse Space, Boston College, Composer's Voice series in New York, and in collaboration with Dr. Faustus and the Composers Now Festival. Mirna's solo performances have been broadcast on WQXR, WNYC, WFMT, WPRB, and Bosnian TV and radio stations, and her debut solo album, *Masks*, is scheduled for release in 2016. A graduate of the Eastman School of Music, the Mannes College of Music, and the Graduate Center of the City University of New York, she is currently Assistant Professor of Music (Piano) at Queensborough Community College, City University of New York. (www.mirnalekic.com).

Baltimore-based flutist **Eric Maul** has enjoyed a varied career as a citizen-artist. As a Community Partnerships and Performances Fellow in Boston, Eric worked to bring classical music to spaces where music wasn't; pediatric psychiatric wards, bilingual schools in East Boston, and other community spaces. By volunteering with 'Music For Food', a program designed to fight local hunger, Eric saw first hand how art could help make an impact in local communities. Eric has also worked with the developers of "Cadenza, the orchestra that listens to you", by testing and demoing the app in 2015. In the past, Eric has appeared as soloist with the Baltimore Symphony, winner of their Young Soloist competition. He has attended the Eastern Music Festival, where he played under Gerard Schwarz and Jose-Luis Novo. Eric has played under the batons of conductors such as Marin Alsop, Hugh Wolff, Steven Lord, and David Loebel. His teachers include Melinda Wade-English, Laurie Sokoloff, Marina Piccinini, and Paula Robison. Peabody Institute, B.M. '13, New England Conservatory, M.M. '15.

An award-winning chamber musician, **Miklyah Myers McTeer** is Associate Professor of violin at West Virginia University and Coordinator of the String Area. She was formerly concertmaster of the San Juan Symphony in Durango, Colorado, and a member of the Moores Piano Trio in Houston, Texas, which was the silver prize winner at the 2000 Carmel Chamber Music Competition. She has performed internationally as a soloist, chamber musician, and orchestral player in Japan, Korea, Taiwan, Italy, Germany, Austria, Slovakia, and Hungary, and is a member of the Britt Festival Orchestra in Jacksonville, Oregon.

Dr. Brad Meyer (www.Brad-Meyer.com) is a percussion educator, artist, and composer with an extensive and diverse background. Currently, Brad is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX). Dr. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops,

masterclasses, and clinics on various topics, including: electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, percussion ensemble, steel band, and world music. His international performances and clinics have taken him to Austria, Taiwan, France, South Africa, and Slovenia. Brad has been an active presenter/performer at numerous festivals and conventions, including: Texas Music Educators Association's national convention, Percussive Arts Society's International Convention, International Computer Music Conference, Society for Electroacoustic Music in the United States' Convention, New York City Electroacoustic Music Festival, Graz's (Austria) Night of Percussion, Chiayi's (Taiwan) International Band Festival, Indiana University-Purdue University Indianapolis's Intermedia Festival, and Transylvania University's Studio 300 Festival. Brad is a composer with several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. Dr. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Stick and Mallets, Evans Drumheads, and Tycoon Percussion.

Ina Radeva Mirtcheva started playing the piano at five years old. She attended L. Pipkov Music School in Sofia, Bulgaria studying piano with K. Karadimchev. In 1998 she moved with her family to the United States and was part of the honors program at Levine School of Music in Washington DC. Ms. Mirtcheva earned her Bachelors and Masters of Music in Piano Performance from George Mason University studying piano with Dr. Anna Balakerskaia, and a second Masters in Instrumental Collaborative Piano at the University of Cincinnati College-Conservatory of Music, where she had a full graduate scholarship and studied with James Tocco and Sandra Rivers. She has performed in venues including the Kennedy Center, Polish Embassy, Smithsonian Institute, Knuth Hall, Werner Recital Hall, and The Lyceum and in venues throughout Italy, Holland, Poland, Bulgaria and Canada. She is a recipient of a Strathmore Hall Award, J.C. Cook Scholarship, and a Peterson Award. In 2003 Ms. Mirtcheva was a GMU Concerto Competition winner and in 2007 won the Ohio Federation of Music Clubs Best Collaborative Artist Award. Ms. Mirtcheva and her trio D'Anciana were Fellowship Artists at the 2003 and 2004 Yehudi Menuhin Chamber Music Seminar in San Francisco, CA, and has participated in numerous international music festivals.

Kourtney Newton is currently pursuing a Doctorate of Musical Arts degree in cello performance from the University of North Texas where she studies with Nikola Ruzevic. As an experienced orchestral player Kourtney has enjoyed performing with symphony orchestras in Colorado, Louisiana, Oklahoma, Texas, Vermont, Virginia and Wyoming. She has performed at Carnegie Hall in New York, as well as other notable concert halls in Graz, Salzburg, Vienna and London. In 2012 Kourtney's string quartet KAZM accepted an invitation to perform and teach at Mahidol University in Bangkok, Thailand. Kourtney is particularly passionate about

improvisation and was a founding member of the “By the Numbers” Sound Painting Improvisation ensemble, based in Greeley, Colorado. She was a guest artist in the Aquila Contemporary Music Recital Series in 2012 and 2013, and the Sounds Modern Series at the Modern Art Museum of Fort Worth in 2014, 2015 and 2016. Kourtney was also a featured performer in the 2014 Electric LaTex: Electroacoustic Music Festival, the 41st International Computer Music Conference, and the 2016 International SEAMUS Conference. She has performed in masterclasses for the JACK string quartet, eighth blackbird, and Madeleine Shapiro, among others. She is active in UNT’s new music ensemble NOVA and enjoys working with student composers.

Aimée Niemann is a Colorado born violinist, dancer, and noise artist based in Brooklyn. She seeks to blur the lines between sound and movement both in construction and perception. She is a founding member of Quartet Do, who through the timeless vessel of the string quartet bridge the gap between old and new music. Aimée is also the violinist in Echo Chamber, an ensemble dedicated to performing new works specially commissioned for its distinctive instrumentation. Aimée holds a Bachelor of Music degree from the University of Northern Colorado and is currently pursuing her Master of Music degree from New York University where studies with Anton Miller.

Jannina Norpoth, violin (see PUBLIQuartet)

Soprano **Rebekah Norris** has performed in Vienna, Austria, focusing extensively on the works of Schubert and Strauss, and throughout St. Louis, Missouri, as a member of Union Avenue Opera. A graduate of Webster University, she specializes in art song, and has won four NATS Artist Awards. Her operatic roles have included Mrs. Gobineau in Menotti’s *The Medium*, Euridice in Gluck’s *Orfeo ed Euridice*, and Mercedes in Bizet’s *Carmen*. Most recently, she premiered Howie Kenty’s commissioned work “The Halls Within The Mirror” at the 2015 Shanghai Electronic Music Week. She currently resides in New York City.

One of New York’s most gifted, trusted, respected, often-requested, and well-liked pianists, **Christopher Oldfather** has devoted himself to the performance of twentieth-century music for more than thirty years. He has participated in innumerable world-premiere performances, in every possible combination of instruments, in cities all over America. He has been a member of Boston’s Collage New Music since 1979, New York City’s Parnassus since 1997, New York Philomusica since 2007, and as a collaborator has joined singers and instrumentalists of all kinds in recitals throughout the United States. In 1986 he presented his recital debut in Carnegie Recital Hall, which immediately was closed for renovations. Since then he has pursued a career as a free-lance musician. This work has taken him as far afield as Moscow and Tokyo, and he has

worked on every sort of keyboard ever made, including, of all things, the Chromelodeon. He is widely known for his expertise on the harpsichord, and is one of the leading interpreters of twentieth century works for that instrument. As soloist he has appeared with the MET Chamber Players, the San Francisco Symphony, and Ensemble Modern in Frankfurt, Germany. His recording of Elliott Carter’s violin-piano Duo with Robert Mann was nominated for two Grammy Awards in 1990. He collaborated with the late Robert Craft, and can be heard on several of his recordings.

Zack Osinski, a native of North Carolina, is in his junior year pursuing a Bachelor’s Degree in flute performance at the Eastman School of Music, studying with renowned flute pedagogue Bonita Boyd. Zack received his high school diploma from the University of North Carolina School of the Arts, where he studied with Dr. Tadeu Coelho. Recently, Zack was a fellow for the 2015 Hot Springs Music Festival where he apprenticed to Dr. Virginia Broffitt, and was a finalist for the principal flute audition of the New Haven Symphony Orchestra. Zack is an active supporter of new music, performing in the Eastman ensembles OSSIA New Music and Musica Nova, and has worked with composers such as Jo Kondo, Georg Friedrich Hass, and Robert Morris. Zack also performs regularly with the Eastman Wind Ensemble (recently sharing the stage with banjo virtuoso Bela Fleck) and will be heard on the ensemble’s upcoming release of works by Jeff Tyzik. Additionally, Zack engages his love for early music by performing in Eastman’s student run Bach Cantata series.

Tony Park is a sought after clarinetist for his “sensitive,” “artful,” interpretations and “beautiful” playing. Mr. Park is currently based in Queens, NY and is busy playing with ensembles such as New York Wind Orchestra, Queensboro Symphony Orchestra, ensemble mise-en, and the New York Korean Saxophone Ensemble, to name a few. An eager bass clarinetist, Mr. Park is currently working on a recording project of solo bass clarinet pieces, all of which he commissioned. Mr. Park received his Advanced Diploma from Queens College where he studied with Charles Neidich, and his Master of Music Degree from McGill University, where he studied with Simon Aldrich.

Percussionist **Daniel Pate** (b. 1984) is an active performer in New York City and the surrounding areas. He has presented performances on the Green Umbrella Concert Series held at Walt Disney Hall in Los Angeles, The Ojai Music Festival, the Mondavi Center, Symphony Space in New York, and The Abrons Center in New York. He has also presented concerts and masterclasses at Southeastern Louisiana University, New York University, Gettysburg University, Denver Metropolitan University and Mesa College. As an advocate of contemporary music, Mr. Pate has presented premieres by Paula Matthusen and Adam Beard, and has been a guest performer with the

contemporary ensemble "Red Fish, Blue Fish." Currently, he serves as percussionist and a member of the steering committee for the New York Electroacoustic Music Festival as well as a member of the faculty at Blue Lake Fine Arts Camp where he performs frequently as a soloist and chamber musician, and with the Blue Lake Festival Orchestra and Band. Mr. Pate is pursuing a doctorate in Contemporary Music Performance at Stony Brook University, where he is a student of Eduardo Leandro and a member of the Contemporary Chamber Players. Mr. Pate received his Master's Degree in Percussion Performance from The University of Massachusetts in Amherst under the instruction of Eduardo Leandro and Thom Hannum, as well as a Bachelor's Degree in Percussion Performance from San Diego State University. During his studies, Mr. Pate worked with such performers as marimbists Robert Van Sice, Gordon Stout, Christopher Norton, Nancy Zeltsman, and Michael Burritt, and percussionists Steven Schick, Jack Van Geem, and Raynor Carroll.

Dubbed "independent-minded" by *The New Yorker*, **PUBLIQuartet**, presents creative, interactive programming, and through a deep commitment to audience inclusion, brings a fresh perspective to classical music. Since their inception in 2010, PUBLIQuartet has been dedicated to presenting innovative programs spanning music from the classical repertoire to contemporary works, original compositions, and open-form improvisations that expand the role and techniques for the traditional string quartet. It was recently announced that they will hold the prestigious title of Quartet in Residence at the Metropolitan Museum of Art for the 2016-2017 season. PUBLIQuartet was named the "New Music/New Places Ensemble", and awarded the Sylvia Ann Hewlett Adventurous Artist Prize at the 2013 CAG Victor Elmaleh Competition, and was recognized by CMA/ASCAP with the 2015 Award for Adventurous Programming, for their outstanding programming of contemporary classical, jazz, and world chamber music. PUBLIQuartet's original program, MIND|THE|GAP, which was heralded as "ingenious hybrids" by *Strad Magazine* and "innovative music making without any condescension or compromise" by music blog "Feast of Music", touches on deeper connections between traditional, modern and contemporary music by juxtaposing compositions from diverse genres through improvisation and group composition. Their commitment to supporting emerging composers inspired the development of their innovative program, PUBLIQ Access. PQA is a genre-independent program designed to promote under-represented music for the string quartet and supports composers at the most formative point in their careers. The quartet has performed in a diverse range of venues from Carnegie Hall and Lincoln Center to SubCulture, and the Detroit Institute of Arts and Rockwood Music Hall. They have been presented by such organizations as The American Composers Orchestra, Great Lakes Chamber Music Festival, Queens College, Music of Now Marathon at Symphony Space, and The Under the Radar Festival

presented by the Public Theater. PQ recently released their debut album which was produced and engineered by Q2 Radio's Alex Overington and Nadia Sirota.

Nick Revel, viola (see PUBLIQuartet)

Erin Rogers is a Canadian saxophonist and composer based in New York City. Her works have been performed by the Lost Dog Ensemble, IKTUS, Project Fusion, Anubis Quartet, Stony Brook Contemporary Chamber Players, and Madrid's Tribuna Sax-Ensemble. She has played with International Contemporary Ensemble (ICE), Music from Copland House, Lost Dog, mise-en, and PRISM. Erin is co-artistic director of the experimental performance ensemble, thingNY, founding member of the New Thread Saxophone Quartet, and core member of IKTUS Combo, a 4-piece chamber ensemble of saxophone, electric guitar, piano and percussion. In 2013, Erin was awarded a Jerome Fund Commission from the American Composers Forum for Mother Earth, a work for flute, sax quartet and electronics, that she premiered with the New Thread Quartet at Carnegie Hall in June, 2014. Her work Trajectories was performed for New York City Mayor Michael Bloomberg in 2013 and featured at the 2015 Ecstatic Music Festival. Erin completed undergraduate studies at the University of Alberta and received Masters Degrees in composition and performance from Bowling Green State University. www.erinmrogers.com.

Composer and violist **Hannah Selin** juxtaposes acoustic instruments with electronic sounds, field recordings and recorded interviews to imagine new and unlikely spaces. Hannah brings new music to life in performances throughout New York City as a soloist and with ensembles including Ensemble Mise-En and AEON Music Ensemble. Her compositions include solo instrumental and chamber music with and without electronics; songs; music for dance; one work for full orchestra; and sound installations. Hannah received her Bachelor of Music in Viola Performance and Bachelor of Arts in Comparative Literature from Oberlin College and Conservatory, where she studied with Karen Ritscher. Hannah has studied composition with Wang Jie and Missy Mazzoli, and sound art with Julia Christensen, Tom Lopez and Paul Drescher. Hannah performs frequently as a vocalist and violist with her band GADADU, which she co-founded with pianist-composer Nicki Adams in 2013. Hannah was selected as Composer-In-Residence with the Brooklyn College Orchestra for the spring of 2016.

Matt Shamrock, percussion (see **Transient Canvas**)

Called a "cello innovator" by *Time Out NY*, **Madeleine Shapiro** presently directs ModernWorks and performs as a solo recitalist throughout the United States, Europe and Latin America. In addition to her recital work, Madeleine has been in residence at numerous institutions where she has presented masterclasses and

workshops. Her work has been called "focused and cohesive" (*Time Out New York*), "powerful and commandingly delivered..." *The Strad* (UK) and "played with great skill and sensitivity..." *The Washington Post*. Awards include: three Encore Awards from the American Composers Forum, and a Barlow Award, all to assist in the presentation of new works; First Prize in Adventurous Programming awarded by ASCAP Chamber Music America. She has been a three time Visiting Artist at the American Academy in Rome and directs the Contemporary Music Ensemble at The Mannes College of Music. Her two solo CDs, *Electricity*: works for cello and electronics and *SoundsNature*: works for cello and electronics appear on Albany records. She has also recorded for Naxos, New World Records, C.R.I., Mode, SEAMUS and HarvestWorks.

Saxophonist **Jeff Siegfried** combines a commanding musical presence with "beautiful and delicate playing" (Michael Tilson Thomas) to deliver "showstopper performances" (Peninsula Reviews). Siegfried has received first prize at the Luminarts fellowship competition and the Frances Walton Competition. He was runner up in the Carmel Music Society Competition, the North American Saxophone Alliance Quartet Competition, and the Music Teachers National Association Chamber Music Competition. Siegfried has appeared as a soloist with the University of Portland Wind Ensemble, the Oregon State University Wind Ensemble, and the U.S. Army Band "Pershing's Own." His orchestral ensemble credits include work with the Chicago Symphony Orchestra, the New World Symphony, and the Schleswig-Holstein Musik Festival. Siegfried has performed with the Fonema Consort, Trikaya, the ECHO Klassik winning Casal Quartett. His saxophone quartet, the Estrella Consort, has performed for diverse audiences around the world, from Ecuador to Tennessee.

John Smigielski is a percussionist currently based in Buffalo, NY. He is a passionate advocate for new music, with a particular focus on emerging composers. His interest in interdisciplinary collaboration has led him to work with dancers, poets, and visual artists. Currently, John performs with Ensemble Suplex, the Buffalo Percussion Collective, and was a founding member of Eighth Nerve Digital Music Ensemble. He also performs with BuffFluxus, an Avant-Garde ensemble which performs in the Fluxus tradition of the 1960s as well as contemporary fusion of music, visual art, poetry, and video. John has performed with Ensemble Signal, Talujon Percussion Group, electronic music pioneer Emil Schult, and Hans Tammen's Third Eye Laptop Orchestra. Additionally, he has performed at June in Buffalo, and SUNY Conference on Instructional Technology. John is currently pursuing his M.M. degree at University at Buffalo.

Hailed as a "fine soloist" (NY Times) and a "stand out" (The Boston Globe), percussionist **Bill Solomon**

performs with Ensemble Signal, having appeared at Lincoln Center, Tanglewood, LA Philharmonic, Guggenheim, Miller Theatre, Big Ears Festival, June in Buffalo and the Stone. He's worked composers including Steve Reich, Helmut Lachenmann, Oliver Knussen, Georg Friedrich Haas, Unsuk Chin, Roger Reynolds, Brian Ferneyhough, Charles Wuorinen, Hilda Paredes and Michael Gordon. He performed the solo vibraphone part for Pierre Boulez's *Répons* in collaboration with the Lucerne Festival, IRCAM and Ensemble InterContemporain with Mr. Boulez as conductor. He appeared with the Liz Gerring Dance Company performing Michael S. Schumacher's solo percussion score for *Horizon*. Other solo appearances have included the New York City premiere of Unsuk Chin's *Double Concerto*, Harvard University, Victoriaville Festival, and as featured soloist at SEAMUS National Convention. He performed at BAM Next Wave Festival with Dawn Upshaw, Gil Kalish and Talujon Percussion. Mr. Solomon has also performed with Hartford Symphony, Alarm Will Sound, Talea Ensemble, Wet Ink, American Modern Ensemble, Sound Icon, Callithumpian Consort, Yale Repertory Theatre and Philadelphia Chamber Music Society. His recordings can be found on Harmonia Mundi, Mode, EUROArts, Cantaloupe, Naxos, New World, Capstone, Tzigane and Equilibrium labels, the film score to Philip Glass' *Project Rebirth*.

Curtis Stewart, violin (see PUBLIQuartet)

Ann Stimson made her professional debut at the age of eighteen as a member of the Debut Orchestra in Los Angeles, and has gone on to perform with various ensembles and as a soloist throughout the US and Europe. Although she performs both traditional and contemporary repertoire, she has long been an advocate for new music. Her work explores the extension of traditional instruments and modes of performance into new, imaginative realms of action and interaction. She holds an MM in flute from USC, and a PhD in music theory from The University of California, Santa Barbara. She has received performance/research grants from the Esperia Foundation and the Interdisciplinary Humanities Center for research at the Getty Center, and in Florence and Paris. Ms. Stimson currently teaches music theory at The Ohio State University and flute at Kenyon College. She has also served on the faculties of UCSB and Westmont College.

Yamaha Performing Artist **Dr. Patricia Surman** is an active solo, chamber, and orchestral flutist. In demand as a soloist, Patricia has recently performed and given masterclasses in Taiwan, Korea, Canada, across Europe and the United States at esteemed institutions including the Venice Conservatory, Janacek Academy, the State Conservatory of Greece, Baylor University, the University of Nevada Las Vegas, the University of North Texas, and Oklahoma State University. Patricia has been a featured performer and clinician for flute festivals, including the National Flute Association Convention, Florida Flute Fair,

Rochester Flute Fair, Oklahoma Flute Society Flute Fair, Kentucky Flute Festival and the Flute Society of Mid-South. Patricia served on faculty at the University of Macedonia in Thessaloniki, Greece and researched contemporary Greek flute repertoire. Her article on Ida Gotkovsky is featured on Oxford Music Online. She was recently featured in the International Alliance for Women in Music Journal, interviewed in The Flute View and has published articles in the Journal of the National Association of College Wind and Percussion Instructors and Flute Talk Magazine. As co-founder of DuoInteraktiv, Patricia has collaborated with computer musician Reiner Krämer, performing music for flute and interactive computer across the nation. Patricia joined the Metropolitan State University of Denver faculty as Assistant Professor of Flute and Director of Woodwind Studies and has previously taught at Northeastern State University, Southwestern Oklahoma State University, and Southwestern Adventist University and has held residencies at Bates College and the Taipei Municipal University of Education. She can be heard in recordings on the GIA and Mark Custom labels and as a soloist on the GIA Choralworks CD series. Her debut CD, The American Album, will be released in July 2016 on Centaur Records.

Originally from Colorado, **Ammon Swinbank** obtained their Bachelor of Music at Cornish College of the Arts in Seattle in 2014. She is currently a graduate student at New York University under Robert Dick. Passionate about new music for the flute, Ammon is also a composer and currently resides in Brooklyn, New York.

Rhonda Taylor is a saxophonist dedicated to the creation of meaningful sonic art. She has commissioned, premiered, and/or recorded music by such composers as Chris Arrell, Rick Burkhardt, Ben Leeds Carson, Michael Colgrass, Nathan Davis, Ben Grosser, Bernard Rands, Justin Rubin, and Avi Tchamni. Recent activities include lecture recitals on Gérard Grisey's Anubis et Nout at institutions in the U.S. and abroad, and performances at new and experimental music festivals throughout the United States. Currently she is working closely with Guggenheim Award winner Steven Takasugi on a new work for saxophonist and electronics. In recent years she has expanded her artistic activity to include free improvisation. She released her first album of fully improvised solo music with electronic processing using Ableton Live 9, Nocturne, in 2013. Her second solo album of solo improvisations, Necropolis, debuted at the #1 rank for Avant Garde/Free Jazz on Amazon.com on August 1, 2015. Dr. Taylor has been on faculty at New Mexico State University since 2003, where she is the College Assistant Professor of Saxophone and Music Theory. Rhonda Taylor is a Conn-Selmer artist and plays on Selmer Paris saxophones exclusively.
<https://soundcloud.com/rhondataylor>.

Praised by the Boston Globe as "superb", the dynamic bass clarinet/marimba duo **Transient Canvas** (Amy

Advocat, bass clarinet and Matt Sharrock, marimba) has been blazing its own trail in the world of contemporary music since 2011. In under five years, they have premiered over 60 new works, essentially creating an entirely new repertoire for their unique instrumentation. Fearless in their programming and hungry for new collaborations, TC has performed anywhere from microbreweries to Jordan Hall and actively seeks out new composers who will stretch their instrumentation to its limits. Transient Canvas performs almost exclusively works written for them. Their mission is to provide a blank slate or canvas for composers to explore while simultaneously making bass clarinet and marimba a new standard ensemble. They have worked with a wide variety of composers, including well established artists such as Marti Epstein, Curtis Hughes, John McDonald and Andy Vores and emerging voices such as Victoria Cheah, Peter Van Zandt Lane, Adam Roberts, and Tina Tallon. Dedicated to spreading their repertoire, Transient Canvas has performed across the United States. Their 2014-15 season included a featured performance on the closing concert of the first annual New Music Gathering at the San Francisco Conservatory, a shared recital with pianist Taka Kigawa on the Firehouse New Music Series in Brooklyn, and a collaborative concert with Chamber Cartel and the artwork of Igor Korsunskiy at the Goat Farm Arts Center in Atlanta. Their 2015-16 season includes two USA tours and a commissioning project with the Guerrilla Composers Guild in San Francisco. In their hometown of Boston, they have been featured performers with the Equilibrium Concert Series, New Gallery Concert Series, Open Sound, and the innovative new Original Gravity Concert Series which pairs local composers with local beers at Aeronaut Brewing Company. Transient Canvas's recording of Andy Vores' "Fabrication 10: Itch" appears on his latest CD "One Head", released in January 2013. Their debut album "sift" will be released in Spring 2016.

Ingo Nagel from www.kazu.org wrote about **Beatrix Wagner**: "...The warm and vivid timbre that characterises her playing keeps the listener attentive at all times. Her rich and full tone has a powerful, touching quality that is rarely to be found with other players and she has the energy and the courage to go all extremes with the music..." Beatrix Wagner studied flute with Richard Mueller-Dombois in Detmold (D) and with Philippe Racine in Paris (F). She is founder of ensemble reflexion K and gives solo recitals, chamber music concerts and workshops on new flute techniques in Europe, North and South America and Asia. Beatrix Wagner has appeared in numerous radio and television broadcasts on such stations as BR, WDR, SWR, RB, DLF and DeutschlandRadio Berlin. Solo-flute-CDs: positions (2003) and Alpen-Ostsee-Spiegelung (Baltic alpine reflection, 2010), both recorded with BR (Bavarian broadcasting). Recently a new CD of the ensemble reflexion K with large ensemble pieces by Gerald Eckert has been released at mode records.
www.beatrixwagner.de.

Ming Wang, flute (see Duo Soie Plus)

Choreographer **Kim Whittam** received her MFA in Dance from New York University's Tisch School of the Arts, and her BFA in Dance from Montclair State University. She is currently on the faculty at Montclair State, where her responsibilities include teaching, choreographing and facilitating the newly developed low-residency MFA in Dance. She is also on the faculty at the Capezio Peridance Center in NYC, where she has been a teacher and choreographer for the past ten years. Kim has been fortunate enough to produce, perform, choreograph and teach extensively throughout the country, and is happy to be working again with Angelo Bello, with whom she has collaborated on many interesting projects in the past.

Cheng-Yen Yang comes from Taiwan. He graduated from the Department of Fashion Design, Shih Chien University. As a music/sound/fashion artist and performer, he has been focusing on discovering the new sound and materials for his compositions, in his work "Machine Product" (2013, for Real-time sound processing and Swelling Machine), he redefined the sound of a swelling machine to represent the depression of textile industry in Taiwan.



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